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FOR THE USE OF
CANDIDATES FOR EXAMINATIONS, PUBLIC SCHOOLS, AND
STUDENTS GENERALLY.

BY

H. A. DOBSON,

EDITOR OF 'THE CIVIL SERVICE HISTORY OF ENGLAND' AND
ASSISTANT-EDITOR OF 'THE CIVIL SERVICE GEOGRAPHY.'



WITH APPENDICES AND GENERAL INDEX.

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1874.

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**' VERUM EX ME DISCE LABOREM,
FORTUNAM EX ALIIS.'**

PREFACE.

MORE THAN THREE YEARS have elapsed since this little Handbook (the scheme of which is fully set forth in the Introduction on page 1) was first projected and announced. In the interval several works similar in subject have appeared, with one or two of which, in point of authority and extent, it could scarcely court comparison. But the field is, nevertheless, a wide one. The present volume had when planned, and has still, its independent purpose, and that it may serve that purpose adequately the Author earnestly desires.

As much with a view to indicate sources of information to the student as upon conscientious grounds, the titles of the works made use of are almost always minutely specified in the foot-notes. But, in addition, the Author desires here to express his obligations generally to Professor Morley's 'English Writers,' and the 'Histoire de la Littérature Anglaise' of M. Taine; to Professor Craik's 'History of the English Language and Literature'; to the 'Essays' of Lord Macaulay and of Messrs. Masson, Forster, and Brimley; to Mr. Arber's excellent 'English Reprints'; to the 'Westminster,' 'Quarterly,' and 'Edinburgh Reviews'; to the 'Globe Series,' the 'Clarendon Press Series,' Chambers's 'Cyclopædia of English Literature,' and Allibone's comprehensive 'Dictionary.'

The Author trusts that in the foregoing cases,—and indeed in every case,—he has done his authorities no wrong in the way of misrepresentation or misquotation. But the length of the General Index will give some idea of the multiplied chances of inaccuracy which are involved where so many statements, dates, and references are included in a space so limited. Although strict vigilance has been used, it would be too much to hope that entire exactness has been attained; and the Author will, therefore, feel indebted to those among his readers who will bring to his notice any errors which may have escaped detection.

May 1874.

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ERRATA.

Page 33, *et seq.*, for 'Boccacio' read 'Boccaccio.'

" 79, " " 'Lympha' " 'Nympha.'

INTRODUCTION.

In proposing to give an account of the Rise and Progress of English Literature within the space of some two hundred pages, it is desirable, in order to avoid misconception, and, perhaps, in a measure to anticipate certain not unreasonable objections to books of brief compass, that the precise nature of the account here intended should be clearly defined; and that what it includes, and what it does not include, should be plainly set forth. And, first, as to what it does *not* include. Attractive as it might be to swell the preface with promises, it must at the outset be admitted that original research and a philosophic plan do not come within its scheme. To trace the growth and development of those great latent forces which have determined the direction and the course of English Literature—to recount its ‘history,’ and ‘to seek in it for the psychology of the people,’ must be left to larger and more ambitious works. In this it is simply designed to give a concise, and, as a rule, chronological account of the principal English authors, noting the leading characteristics of their productions, and, where necessary, the prominent events of their lives. Like that of the other books in the series to which it belongs, its primary object is to assist those whose time and opportunities are restricted;—an object prescribing

very definite limits. But, within these limits, care has been taken to make the dates and facts as accurate as possible, to verify all statements from reliable sources, and, as far as is consistent with its plan, to avert the charge of superficiality. In other words, cursory though it must necessarily be in many respects, the author has endeavoured, so far as it goes, to render it exact in detail and particulars; and to make it, if possible, better than the engagement of his title-page. 'A means Argument,' says one of the earliest English prose writers,* 'may easelie beare the light burden of a small faute, and haue alwise at hand a ready excuse for ill handling: And, some praise it in, if it so chaunce, to be better in deede, than a man dare venture to seeme.'

The eight Divisions or Chapters, in which the book is arranged, are shown so fully in the foregoing table of Contents that it would be superfluous to repeat them here. The reader is warned, however, that they are not scientific, but conventional:—not adopted because it is the writer's opinion that our national literature can be unalterably pigeon-holed in the compartments in question; but because, in grouping the minor round the major authors, it has been found easier to class them in this manner. With a view to curtail mere lists of lesser names, a number of the least important have been consigned to a Dictionary Appendix; and, in illustration of those portions of the earlier chapters which deal with the formation of our language, a few Extracts are printed at the end of the volume. As exhibiting, in some imperfect degree, the condition of English at different periods, these last may be of interest; but can scarcely be regarded as typical samples of the works from which they are taken. For such, when required, the student is referred to some of the professed collections of longer specimens,† or, better still, to the authors themselves. 'A great writer,' it has been aptly said, 'does not reveal himself here and there, but everywhere;' and, to be studied to any good purpose, can only be studied as a whole.

* Roger Ascham : *The Scholemaster*, 1570 (Arber's Reprint, p. 65).

† E.g. the *Specimens of Early English* in the Clarendon Press Series; Hale's *Longer English Poems*, Payne's *Studies in English Poetry* and *Studies in English Prose*, etc. From the useful 'Introduction' to the last-named book we are indebted for some assistance in our earlier pages.

THE CIVIL SERVICE

HANDBOOK OF ENGLISH LITERATURE

CHAPTER I.

FROM A.D. 600 TO THE NORMAN CONQUEST.

600-1066.

1. GENEALOGY OF THE ENGLISH LANGUAGE.—2. FORMATION AND PROGRESS OF THE ENGLISH LANGUAGE.—3. PERIODS OF ENGLISH.—4. THE GAELIC AND CYMRIC LITERATURE.—5. THE LITERATURE OF THE 'ORIGINAL ENGLISH' PERIOD.—6. THE POETS :—(a) WRITERS IN ENGLISH METRE ; (b) WRITERS IN LATIN VERSE.—7. THE PROSE WRITERS :—(a) WRITERS IN ENGLISH ; (b) WRITERS IN LATIN.

1. **Genealogy of the English Language.**—From the preceding 'Introduction,' it will be obvious that, in the ensuing pages, no detailed examination of the origin of the English language can be attempted. Yet, as a proper preliminary to the sections which immediately follow, it will be necessary to give an outline of its pedigree, and to briefly enumerate those changes which took place in Britain previous to A.D. 600, from which date it is expedient to begin the history of Old English literature. According to the now generally accepted theory, deriving from a suggestion of Sir William Jones (*d.* 1794), based upon the manifest affinity between the ancient Sanskrit, or sacred language of the Hindus, and the European tongues, the continent of Europe is held to have been over-run by some great westward movement of Asiatic tribes, which, establishing themselves by successive migrations in different districts, subsequently constituted the Irish, Welsh, Spanish, French, Italian, German, and Russian peoples. To the great family of languages which comprises, with the Indic and Iranic dialects, those

spoken by these different peoples, the name of Indo-Germanic, Indo-European, and, more recently, Aryan family has been applied. Its separate groups or 'stocks' are variously arranged by philologists. For our present purpose, we may, however, limit ourselves to mentioning those connected with the English language, namely, the

- | | |
|---------------------------|-----------|
| (a) Celtic, | } Stocks. |
| (b) Classical, and | |
| (c) Gothic | |

With the two first of these, the connection of English is incidental only; with the last it is essential. Omitting divisions not material to the question, the formula on the opposite page will show in brief the subdivisions of the foregoing stocks, and the pedigree of English previous to the Norman Conquest.

According to this classification, ENGLISH may be defined as belonging to the *Low-German* division of the TEUTONIC branch of the **Gothic** stock of the Aryan or Indo-European family of languages.

2. Formation and Progress of the English Language.

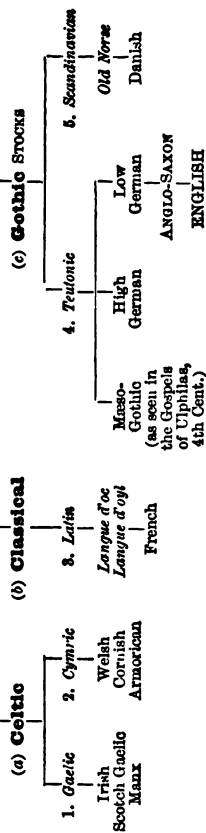
—It has been supposed that a primeval people, belonging, not to the Aryan, but to another of the three great families, the Turanian family, may have been the first occupiers of Britain. The earliest known inhabitants, however, are believed to have been settlers from the two branches of the Celtic race (*see* Table, p. 5)—the Gaels or Gaedhels, and the Cymri, who had colonised the island from the neighbouring continent.

The Gaels, it has been conjectured, came first from Iberia, or Spain, landing in Ireland and in the West of England, and thence sparsely scattering themselves over the whole country.

The Cymri, who occupied midland Gaul, or France, followed, settling in the South and East of Britain and driving the Gaels back upon the districts of the North and West. Another and a different tribe—the Belgæ, whose encroachments in Gaul had driven the Cymri forward into Britain, also crossed the Channel, and made settlements in the south. Thus, at the time of the first Roman Invasion (B.C. 55), Britain was inhabited by Belgæ and Celts. The Celtic language is divided into two classes:—Gaelic or Gaedhelic and Cymric. The first embraces Irish, the Gaelic of the Scotch Highlands, and the dialect of the Isle of Man. The second comprises Welsh, as still spoken in Wales, Cornish (extinct since the reign of Elizabeth), and the Armorican or Breton of Brittany in France. The names of certain lakes, rivers, and mountains, and

ARYAN, or INDO-EUROPEAN FAMILY.

[Northern Division.]



NOTE.—In the Table given in Professor Max Müller's *Lectures on the Science of Language*, 1871, the arrangement somewhat differs from that shown above. For Gothic (c) is substituted 'Teutonic,' which is then subdivided into 'High German,' 'Low German,' and 'Scandinavian.' See also *Historical Outlines of English Accidence*, by the Rev. Richard Morris, 1872.

some few existing English words, of which one, 'Basket' (*basquet*, *bascaude*), is mentioned as British by Juvenal (Sat. xii. 46) and Martial (Epig. xiv. 99), still betray the presence of the Celtic tongue in our modern English vocabulary; but its influence in the formation of the language was inconsiderable.

During the Roman occupation, those of the Britons—for so we may now style the Gaels and Cymri—who were subjugated, appear to have adopted, to some extent, the language and customs of their conquerors.* The remainder took refuge in the—to the Romans—inaccessible mountains of Wales and Scotland, where they successfully defied or eluded the victorious legionaries. Reinforced by new additions to their numbers from the neighbouring island of Scotia (Ireland), these savage mountaineers, toward the close of the Roman dominion, made constant inroads upon Southern Britain; and when, in the beginning of the fifth century, the Romans finally quitted the country, they descended upon their unwarlike and unprotected countrymen, who were enervated by nearly four centuries of semi-slavery. These last, failing to obtain assistance from their former rulers, appealed in despair to the piratical Teutonic races, who infested (and perhaps occupied) that portion of the south-eastern coast of Britain extending from Southampton to the Wash, which was known, under the Romans, as the *littus Saxonicum*, or Saxon shore.

The new comers turned speedily against their allies, and, by successive incursions, finally established themselves in South Britain. From the peninsula of Jutland came the Jutes, who settled in Kent, in the Isle of Wight, and in part of Hampshire. Following these, from the region between the Eider and the Weser, came the Saxons, who acquired the districts south of the Thames and of the Bristol Avon,—establishing themselves also in Hertford and Essex. Lastly, Sleswig sent forth the Angles, and to them fell the middle and eastern districts, as far north as the Forth and the Clyde. The Picts and Scots, as the northern aborigines were now named, unconquered by the Romans, continued unconquered by the Saxons; but the rest of the Britons were driven back into Strath-Clyde and Wales—which then included all western Britain from Galloway to the Land's End—and here they retained their independence.

Although consisting of three tribes (or perhaps four, since numbers of Frisians from the coast of Holland appear to have accompanied them), the Teutonic invaders were known by the general name of

* * *Gallia consuetos dedit /acundia Britonnes
Et conducendo loquitur jam rhétore Thule.*—JUVENAL, SAT. XV.

Saxons. Their territory, as we have seen, included nearly the whole of Britain to the south of the Forth and the Clyde; they formed the bulk of the population; and their Teutonic dialects, incorporating a little from the Celtic of the original settlers, with a trifling residue of Latin from the Roman occupation, became, substantially, the language of England and the English tongue.* Following many modern writers, we shall at once give it this name of 'English' instead of Anglo-Saxon. 'If the people,' argues Professor Craik, 'were Saxons, and the language Saxon, before the Norman Conquest, nothing in that catastrophe can possibly have converted either the one or the other into English. But, in truth, they have been always English, which is, and can be, the only reason why they are English now.'† It is but fair to add that this view has not been accepted by all the authorities as entirely justifying the abandonment of the older term, and the inconveniences of a change of nomenclature. 'Though good service has been done by this protest, [i.e. against the use of the term 'Anglo-Saxon,'] I am by no means convinced,' says Professor Masson, 'that it will stand to the full extent. If it is convenient, or even necessary to distinguish modern Italian by that name from the Latin out of which it came, it is no less convenient and necessary to distinguish between the English of the last six or seven hundred years and that older speech, its undoubted original, which prevailed before the Conquest, and between which and our present or recent English there is certainly a greater estrangedness, both of vocabulary and of grammar, than between Latin and Italian. Nor does there seem yet to be sufficient reason why the term Anglo-Saxon, so long consecrated by German usage as well as by English, should absolutely be given up.' ‡

3. Periods of English.—During the period from A.D. 600 to 1066 the English language underwent no change which materially affected its character. It was then, and remained during that time, a highly-inflected language, with a vocabulary of native growth, i.e. with root-words belonging exclusively to the Gothic stock, or, in other words, it remained a synthetic and homogeneous language as opposed to the analytic and composite language which it afterwards became. To this epoch of its history Professor Craik gives the name of the 'Original English' stage, further defined as English, pure and simple, and corresponding to the 'Saxon' or 'Anglo-Saxon' of other writers.

* The term was used before the Conquest by Bede, Alfred, and others:—'I, Ælfric Abbot, by this English writing friendly greet, etc.' Quoted in Turner: *Hist. of the Anglo-Saxons*, 1852, iii. 368.

† Advertisement to Craik's *Outlines of the History of the English Language*, 1860.

‡ *Old English Literature*, *Contemporary Review*, January, 1873, 212-13.

Although it is with this stage only that the present chapter is concerned, for the sake of convenience and future reference, we give below, in a modified form, the *whole* of his arrangement of the progressive changes in the language.

Revolutions	Dates	Periods
FIRST REVOLUTION . .	600-1100 1100-1250	1. Original English (SAXON OR ANGLO-SAXON)* 2. Broken or Semi-English (SEMI-SAXON)†
SECOND REVOLUTION . .	1250-1350 1350-1550 1550-1873	3. Early or Old English ‡ 4. Middle English § 5. Modern English

Authorities differ considerably as to the limits of the 'Middle English' and 'Modern English' periods (4 and 5). In lieu of the term 'Broken English' (2), the better one of 'Transition English' has been proposed by Mr. F. J. Furnivall. But it must be borne in mind that both nomenclature and classification in these cases are at best arbitrary, and that no *precise* date could reasonably be assigned for the commencement or completion of any of the alterations. §

4. **The Gaelic and Cymric Literature.**—Before passing to the literature of the 'Original English' stage, a few words may be fittingly said concerning the literature of the **Celtic** inhabitants of Britain, although the subject does not come strictly within the scope of this chapter. Of the Gaelic literature many examples are preserved in Ireland. The earliest writing of the primitive Gaels was by the so-called *Oghuim* characters, which were carved 'on the four sides of a square staff, or in the folds of a thick staff opening fanwise.' || This tablet staff was the distinctive mark of the Gaelic rhapsodists. Of these there were different classes, ranked according to their competency as narrators. The recitations again were classed into Prime and Secondary Stories. Professor Morley quotes, from *The Book of Leinster*, the following characterisation of the first kind:—'Destructions and Preyings, Courtships, Battles, Caves, Navigations, Tragedies (or Deaths), Expeditions, Elopements, and Conflagrations. These following also reckon as Prime Stories:—Stories of Irruptions, of Visions, of Loves, of Hostages, and of Migrations.' § So

* v. present Chapter.

† v. Chapter II.

‡ v. Chapter III.

§ v. *Introduction* to Appendix A.

|| *English Writers*, i. Pt. i. 173-4. v. also entire account of Gaelic and Cymric Literature, pp. 170-217.

much for Gaelic tales. Our space will not permit us to do more than recall the names of some of the Gaelic poets. They are Fionn or Finn (fair-haired) McCumhaill (*d.* 283 ?), Oisín (little fawn), and Fergus Finnbheoil (the eloquent), his sons, and his cousin, Caeilte MacRónan.

The above-named Gaelic poets belong to the third century those of the Cymri to the sixth, and 'the main haunt and region' of the songs of the latter is the Cymric and Teutonic battle-field—the wars of Urien Rheged and Ida, the last leader of the Angles. First, as the chief singer of Urien and his sons comes **Taliesin** (shining forehead). Another, more illustrious, is **Llywarch Hen**, or Llywarch the Old (*b.* 490), bard and Prince of Argoed, who fought at Urien's side and sung his death. **Aneurin** 'with the flowing muse,' warrior and poet too, celebrated, in his poem of *The Gododin*, the great battle at Catterick (Catterick, in Yorkshire ?), whence, of all King Mynyddawg's Eurdorchogion, or heroes with the golden torques, only the bard and two of his companions went alive. Last comes King Arthur's bard **Merlin** or **Myrddin**, of whose productions none remain. With other names we shall not detain the reader.

5. The Literature of the 'Original English' Period.—Although, by the successive settlements of the so-called Saxons in South Britain, a new language was introduced, some time elapsed before any opportunity arose for its development in the direction of literature. The majority of the community was too deeply engaged in the struggle for existence or supremacy to find leisure for intellectual culture; nor had the Saxons, like the Britons, the advantage of foreign tuition. But after the arrival, in 597, of Gregory the First's missionary Augustine (*d.* 604), and the subsequent conversion of large numbers of the people to Christianity, a certain mental activity began to shew itself. The new religion stimulated curiosity; the monks set about collecting libraries, and an acquaintance with Latin became indispensable to students. In Ireland, especially, the taste for religious literature was remarkable. 'That island,' says Hallam, 'both drew students from the continent, and sent forth men of comparative eminence into its schools and churches.*' In Britain, an immense impetus was given to learning by Theodore of Tarsus, whom the Pope nominated, in 668, to the see of Canterbury. By him, and his friend Adrian, 'both well versed in sacred and profane literature, and thoroughly acquainted with the Greek and Latin languages,' numbers of pupils were instructed in Greek and Latin,

* Hallam, *Lit. History*, 1864, i. chap. i. 5.

in the art of Latin poetry, and in astronomy and arithmetic. Schools began to spring up—at Malmesbury, at Glastonbury and at York, where, in the circuitous language of the time, students were taught ‘the harmony of the sky, the labour of the sun and moon, the five zones, the seven wandering planets; the laws, rising and setting of the stars, and the aerial motions of the sea; earthquakes; the natures of man, cattle, birds and wild beasts, and their various species and figures.’* One valuable library was collected by Benedict, Bishop of Wearmouth, and another, which included the works of Cicero, Pliny, Aristotle, Virgil, Lucan, etc., and many of the ancient fathers, by Egbert, Archbishop of York (732). Of Wilfrid of York, another pioneer of literature, it is recorded by his biographer Eddius, that he caused ‘the four Evangelists to be written, of purest gold, on purple-coloured parchments, for the benefit of his soul, and he had a case made for them of gold, adorned with precious stones.’† Yet, notwithstanding the rapid growth of literature during the seventh and eighth centuries—and that growth must indeed have been rapid, which, from the darkness of comparative ignorance, produced, in a period of two hundred years, scholars so far advanced and so well equipped as Bede and Alcuin—it was destined never to fulfil the promise of its youth. The predatory incursions of the Scandinavians or Northmen put an end to all studious seclusion; and, in spite of Alfred’s noble efforts to revive the old enthusiasm for cultivation, learning did little more than drag on a crippled and stunted existence till the reign of Edward the Confessor. Then, again, peace seemed to promise progress; but the Norman Conquest speedily changed the old order of things, supplanted English by Norman-French, and raised a new literature on the ruins of the old.

6. The Poets.—The metrical writings of the ‘Original English’ stage may be divided into two classes: those in the native tongue, and those in the acquired Latin. They are distinct in style and kind, though both, for the most part, exhibit the impress of an education derived from monastic sources, and in its tendency religious. The Old English poems are abrupt and exclamatory, over-weighted with imagery, and obscured by repetition and periphrasis; the Latin poems are composed according to the rules and in the rhetorical verbiage of the Latinity of the decline. In the Latin compositions hexameters predominate; but those in the vernacular depend principally for their metrical character upon rhythm and a

* Dean Gale: quoted in Turner, *Hist. of the Anglo-Saxons*, 1852, iii. 347.

† Turner, *ib.* iii. 346.

certain mechanical alliteration:—in other words, in every line or couplet a settled number of accented initial syllables begin with the same letter.

Bede thus defines rhythm as practised by his contemporaries:—‘It is a modulated composition of words, not according to the laws of metre, but adapted in the number of its syllables to the judgment of the ear, *as are the verses of our vulgar (or native) poets.*’* None of the metrical writings of the period can properly claim to be styled poems in the strict sense of the word; but those in Old English are by far the more poetic. In them, at least, an uncouth exultation stirs and struggles for utterance, while the Latin works exhibit all the pedantic conceits and barren superfluities of a style in its decay.

(A) WRITERS IN ENGLISH METRE.—The metrical writings in original English which still exist may be roughly classed into songs and ballads and narrative poems.

There is little doubt that the songs and ballads existed in great numbers, and were chanted or recited to the common people by wandering harpers, *scóps*, or gleemen, and others. Aldhelm, Bishop of Malmesbury, it is said, composed and sang them in the street; Bede, according to the narrator of his last hours, repeated them upon his death-bed; and we learn from Bede himself that the harp went round at festivals in order that those who would might sing them. Yet few specimens of this kind of Old English poetry are now extant. The chief of these are—the *Traveller’s* (or *Gleeman’s*) *Song* and the fragment of the *Fight at Finnesburg*, the latter of which is supposed to belong to the seventh century; the *Battle of Brunanburh*, 937, in the *Anglo-Saxon Chronicle*,† recording the victory of Athelstane and Edmund, his brother, over Olaf or Anlaf; and the *Battle of Maldon*, 993, recording the death of Byrhtnoth or Brihtnoth, the Aldorman, who fell fighting against Olaf Tryggvason, King of Norway, in a battle thus referred to in the same record:—‘An. dcccc.xciii. In this year came Olaf with ninety-three ships to Staines, and harried without it; and then went thence to Sandwich, and so thence to Ipswich, and ravaged all over it; and so to Maldon; and the aldorman Brihtnoth came against him with his force, and fought against him; and they there slew the aldorman, and had possession of the place of carnage.’‡

To the above may be added, as a curiosity, the following verse,

* Quoted in Turner, *Hist. of the Anglo-Saxons*, 1852, iii. 232.

† See Appendix A, Extract III.

‡ *Anglo-Saxon Chronicle* (Thorpe’s translation), 1861, ii. 106.

preserved in the *Historia Eliensis*, from a ballad attributed to King Canute :—

Merie sungen the muneches binnen Ely
Tha Cnut cning reu ther by ;
Roweth, cnihtes, ner the land
And here we thes muneches soeng.

Merrily sang the monks within Ely
When Canute king rowed thereby ;
Row, my knights, row near the land,
And hear we these monks' song.

Among the narrative poems the most notable are the fragments of *Judith* (supposed to have been composed about 650), the ancient epic of *Beowulf*, generally assigned to the beginning of the Original English period, and the *Metrical Paraphrase of the Bible*, by **Cædmon**, written circa 675.

The first named of these is the story from the *Apocrypha*, with Anglo-Saxon costumes and accessories, probably from an ecclesiastical pen; the second narrates the exploits of Beowulf, a Goth, in delivering Hrothgar, chief of the Scyldings or Danes, from the murderous depredations of a grim and invulnerable giant of the neighbouring fens, called Grendel, who nightly falls upon and slaughters Hrothgar's sleeping thegns. Beowulf, in whose hand-grip is the strength of thirty men, attacks Grendel without arms, overcomes him, and afterwards kills his mother. The story further relates the death of Beowulf himself from the poisoned wound of a dragon. Recent writers are divided as to the scene of this poem, some holding that the persons and events belong to Denmark, others that they should be assigned to the North of England.*

Cædmon's paraphrase treats expansively of the Fall of the Angels, the Creation, Adam and Eve, Cain, Abraham, Nebuchadnezzar, and Daniel. Its author is said to have been a monk of Whitby, who lived in the seventh century; and it has been alleged (we give the allegation for what it is worth) that certain passages of the poem must have been familiar to Milton's memory when he composed his *Paradise Lost*. Copious extracts from the *Paraphrase* and the *Judith* are given in the third volume of Mr. Sharon Turner's *History of the Anglo-Saxons* (1852, iii. pp. 270-82), and it is unnecessary to describe them further here.

Besides the foregoing specimens, a quantity of Old English lyrical and narrative verse is contained in the two collections, styled respectively the **EXETER BOOK** and the **VERCELLI BOOK**. The former, the *codex Exoniensis*, was presented by Leofric, Bishop of Exeter, between 1046 and 1073, to the library of the cathedral. It includes,

* Prof. Morley appears to incline to the latter view (*English Writers*, 1, pt. 1. pp. 251-278, which include a summary of *Beowulf*). See also Turner, *Hist. of the Anglo-Saxons*, 1852, iii. 261-269; and Extract I., Appendix A.

besides the already mentioned *Traveller's Song*, an allegorical poem entitled the *Phoenix*, paraphrased from the *Carmen de Phenice*, ascribed to the Latin father, Lactantius (*d. circa 325*); an *Address of the Soul to the Body*; the *Song or Lament of Deor the Bard*; a *Life of St. Juliana*, a martyr of the days of Maximian, by Cynewulf, a poet of the eighth century, and several hymns and other religious effusions. The second miscellany, the *codex Vercellensis*, so called from its discovery, in 1823, in a monastery at Vercelli, in Piedmont, contains a number of sermons, and, among other verses, a *Life of St. Helen*, or the Legend of the Finding of the Cross, by the author of the *St. Juliana*, in the Exeter Book, and the *Legend of St. Andrew*.

The only other Old English poem of importance that remains to be noticed is the remarkable fragment discovered by Mr. J. J. Conybeare, at the end of a MS. volume of homilies in the Bodleian library, and which goes by the name of *The Grave*. A version of it will be found in our Appendix of Extracts.* It may, perhaps, be assigned to the beginning of the eleventh century.

(B) WRITERS IN LATIN VERSE.—**Aldhelm** (656–709), Abbot of Malmesbury, and first bishop of Sherborne, is the earliest of the Saxon writers in Latin verse. He has already been referred to as a composer of songs in the vernacular, but none of his productions in that way are extant. His principal Latin poems are *De Laude Virginum*, *De Octo Principalibus Vitiis*, and *Enigmata*. His style is diffuse, pompous, and fantastic. **Bede** (673–735), who follows him, wrote, in hexameters, a life of that good Bishop of Durham, of whom the memory and traditions are still lovingly preserved in the north:

‘But fain St. Hilda’s nuns would learn
If, on a rock, by Lindisfarne,
Saint Cuthbert sits, and toils to frame
The sea-born beads that bear his name.’ †

Bede also wrote some Latin hymns; but his verse is not equal to his prose. **Alcuin** (733?–804) wrote many Latin poems to his pupil Charlemagne.

7. The Prose Writers.—These, again, like the metrical writers, may be divided into writers in Latin and English.

(A) WRITERS IN ENGLISH PROSE.—Of these **King Alfred** (849–901) by his translations of Boethius (*On the Consolation of Philosophy*), of Orosius (*Chronicle of the World*, from the Creation to A.D. 416), ‡ and of Bede (*Ecclesiastical History*) merits the foremost

* See Appendix A, Extract IV.

† Scott’s *Marmion*, canto II. xvi.

‡ See Appendix A, Extract II.

place. **Alfric**, Archbishop of Canterbury, also called *Grammaticus* (925–1006), the compiler of a Latin-English grammar and vocabulary, and of a number of Homilies, is the only other noticeable name in this division. There exists, however, a very valuable work in vernacular prose,—the **ANGLO-SAXON** or **SAXON CHRONICLE**, begun about 850 and continued to 1154. It is usually spoken of in the singular, but, in reality, it consists of several sets of annals (apparently based upon a common original, copied and continued in various monasteries,) which carry the record of English history from the invasion of Julius Cæsar down to the accession of Henry II. Its authors are entirely unknown, although King Alfred and the Archbishops Dunstan and Plegmund have been named as probable contributors to its pages. But there is really little or no evidence to connect them with its composition. As already remarked, it contains some noble fragments of the early English ballads. A specimen from its concluding pages is given in our first Appendix* as an example of Broken English (see Table, p. 8); but the extract from Alfred's version of Orosius is a sufficient example of the literary Original English in use when its earlier portions were compiled. Another prose work is a translation of the fabulous story of Apollonius of Tyre, discovered among the MSS. at Cambridge. The original is a romance of great antiquity, and from those portions of it treated in Gower's *Confessio Amantis*, and a contemporary translation, Shakespeare is supposed to have derived the materials for his comedy of *Pericles, Prince of Tyre*.

(B) **WRITERS IN LATIN PROSE.**—**Aldhelm**, already so frequently mentioned, comes into this class by the prose treatise in praise of virginity, by which he preceded his metrical work on the same subject. It is a diffuse and bombastic production, resembling in style 'the pedantic English, full of alliteration and all sorts of barbarous quaintness, that was fashionable among our theological writers in the reigns of Elizabeth and James the First.'† The style of **Bede**, the greatest of the Latin writers before the Conquest, is, on the contrary, 'seldom eloquent, and often homely, but clear, precise, and useful.'‡ Of his numerous writings the *Historia Ecclesiastica Gentis Anglorum*, which holds a prominent place in early English records, is the chief. Two of Bede's pupils, **Alcuin** and **Johannes Scotus Erigena** (d. 884?), wrote also in Latin; but, though English by birth, they resided chiefly in France. Erigena

* See Appendix A, Extract V.

† Craik, *Eng. Lit. and Language*, 1871, i. 29.

‡ Turner, *Hist. of the Anglo-Saxons*, 1852, iii. 355.

was a distinguished Greek scholar, and the author, among other works, of a famous metaphysical dialogue, *De Divisione Naturæ*, which Pope Honorius III. condemned by Bull as 'abounding in the worms of heretical depravity.' Among the remaining Latin writers of this period may be noticed: **Asser**, Bishop of Sherborne (*d.* 910), to whom a Life of Alfred is ascribed; **Ethelwerd**, who wrote a *Chronicon* from the beginning of the world to 975, based upon the *Saxon Chronicle*; **Wilfred** of York (634-709); **Eddius Stephanus**, who wrote Wilfred's life; and **Tennius**, who passes as the author of an *Historia Britonum*, which had, probably, more authors than one.

CHAPTER II.

FROM THE NORMAN CONQUEST TO CHAUCER.

1066-1350.

8. THE LANGUAGE OF THE NORMANS; *LANGUE D'OYL*, *LANGUE D'OC*.—9. PROGRESS OF THE ENGLISH LANGUAGE.—10. THE LITERATURE OF THE ANGLO-NORMANS; *TROUVÈRES*, *TROUBADOURS*.—11. THE ARTHURIAN ROMANCES, THE '*MABINOGION*.'—12. WRITERS IN LATIN.—13. WRITERS IN FRENCH.—14. WRITERS IN ENGLISH.

8. **The Language of the Normans.**—In the preceding chapter mention was made of the establishment in England of the Scandinavians or Danes (*see* p. 10, s. 5). In the districts formerly comprised in the ancient *Danelagh* (Dane-law) which Alfred ceded to them, traces of their speech still linger in the names of localities, and in the dialects of the peasantry. But their arrival produced no marked or lasting influence upon the language spoken by the Saxons. They do not seem to have extended their limits; and, speaking, as they did, a tongue differing little more than dialectically from that of those around them—for the Old Norse, or Danish, and the Anglo-Saxon, or English, spring from a common Gothic stock (*see* Table, p. 5)—they easily relinquished it to adopt the language of their neighbours. By the time of the Norman Conquest a complete fusion of races and speech appears to have been effected.

With the Norman Conquest, however, came another and a widely different language. It is true that the Northmen under Rollo, or Rolf the Ganger, who, in 912, had extorted the cession of Normandy from Charles the Simple, were Scandinavians, like those who, in 878, had obtained the *Danelagh* from Alfred, and Scandinavians moreover, who had first endeavoured to find a settlement in England. But whereas, in the latter case, they had adopted a language derived from a Gothic stock, and not materially differing from their own, in the former they had learned a Southern dialect of an entirely different descent, and issuing from the *Classical* or *Greco-Latin* group of the Aryan or Indo-European Family of Languages. (*See* Table, p. 5).

This was the Romance (*Romane* or *lingua Romana*) tongue of France. In former times it was divided into two great dialects, taking their titles from their different modes of expressing assent—the *LANGUE D'OYL* (Northern or Norman-French) and the *LANGUE D'OC* (Occitanian or Provençal), *Oyl* and *Oc* corresponding in either case to our affirmative 'Yes.' The former was spoken to the north, and the latter to the south, of the River Loire. The French brought over by the Normans was, of course, a modification of the *Langue d'Oyl*; but when, in 1154, those portions of South-Western France which Henry II. had acquired with Eleanor of Guienne were added to the English territories, the *Langue d'Oc* also became known in this country, and Henry's son, the Troubadour King, Richard I., is said to have written poems in the Southern Dialect. A *Sirvente* or Military poem, attributed to him, and said to have been composed in his German prison, has been preserved.* The following is the first verse in Provençal and Norman-French respectively:—

LANGUE D'OC.

Jà nuls hom près non dirà sa razon
Adrechament, si com hom dolens non;
Mas per conort deu hom faire cançon:
Pro n'ay d'amis, mas patre son li don,
Anceta lur es, si per ma rezenson
Soi sai dos yvers près.

LANGUE D'OYL.

La! nus homs pris ne dira sa raison
Adroitement, se dolantement non,
Mais por effort puet-il faire chançon;
Mout ai amis, mais poure sont li don,
Houte i auront se por ma reançon
Sui ca dos yvers pria.

9. *Progress. of the English Language.*—At first, the language of the conquerors proved stronger than that of the conquered; and although the *Saxon Chronicle*, a work in the vernacular (see p. 14, s. 7), comes down as far as 1154, the English Language, for a long period after the date of the Norman Conquest, ceased to be employed in literature, or by the governing classes. Normans filled the Ecclesiastical, State, and Court offices; Normans for the most part held the land; and the military were Norman. Latin was the language of the laws and of the learned; in popular literature, the *trouvères* or minstrels of the Normans displaced the native *scops* or gleemen, and the elder English was for the time suppressed and ignored. Yet, to use the happy simile of Mr. Campbell,† 'the influence of the Norman Conquest upon the language of England was like that of a great inundation, which at first buries the face of the landscape under its waters, but which, at last subsiding, leaves behind it the elements of new beauty and fertility.' There still existed among the inferior classes an unquenchable

* Sismondi's *Lit. of the South of Europe*, Bohn's ed. i. 116. The Provençal verse has been corrected from Raynouard, *Poésies des Troubadours*, iv. 183.

† *Essay on English Poetry*, 1848, i.

vernacular, vital and vigorous enough to rear itself against oppression, to effect its own re-construction, to gather new strength from the very tongue of its oppressors, and finally, simplified and renewed, to resume its ascendancy.

It may be well to describe, in fuller detail, this transformation of the language. Although continuing essentially English, it underwent two material changes—the one acting upon its structure, the other upon its substance. To these phases in its history the names of **FIRST** and **SECOND GREAT REVOLUTIONS** have been applied (*see* Table, p. 8). The former belongs wholly to the present chapter; the latter, partly to the present and partly to the next. Before the arrival of the Normans the language, as already stated, was ‘a highly-inflected language with a vocabulary of native growth,’ and these characteristic features it retained until the Conquest. Subsequent to that period the disintegration or breaking-up of its inflectional system which constitutes its First Revolution, was gradually effected. It became ‘an illiterate patois,’ to which, as distinguished from ‘Original English,’ the title of ‘Transition English,’ ‘Broken English,’ ‘Semi-Saxon,’ is variously given. With the precise cause of this alteration we cannot deal, and although, as has been urged, it cannot be attributed solely and entirely to the Norman invasion, it nevertheless practically coincided with the new order of things, social and political, which ensued from that event.

During the third century after the Conquest, the struggle for supremacy between Norman-French and English began to decline; the conquerors relinquished their attempts to impose their own tongue upon their subjects, and, on the contrary, began to learn and write English themselves. The English, upon their side, began to admit Norman words into their vocabulary. In this combination of a Romance, Norman, or French element with the Teutonic dialects the Second Revolution consists. Its more active period belongs to the succeeding chapter. But its commencement may be loosely or generally said to be synchronous with the commencement of the ‘Early English’ Stage, 1250 to 1350 (*see* Table, p. 8), during which ‘the language assumes the general shape and physiognomy of the English which we now write and speak,’* and the termination of which brings us down to the time of Gower and Langland, and the earlier years of Chaucer.

10. The Literature of the Anglo-Normans.—With the peaceful accession of Edward the Confessor, it has been said, an

* Craik, *Outlines of the History of the English Language*, 1860, from which much information in this and the two preceding sections is derived.

opportunity appeared to have at last arrived for the revival of English literature from the degradation into which it had fallen after the time of Alfred. But, practically, Edward's ascent of the throne in 1042 only prepared the way for the change which the Norman Conquest subsequently effected, viz., the stifling of the vernacular literature for nearly a century and a half. The new King was a middle-aged man, who had been educated in France. He was nearly related to the Dukes of Normandy, and his sympathies and opinions were naturally French. In his reign the inroad of Norman modes of thought and speech, so powerful under his immediate successors, had already commenced; and for nearly the whole of the long period of which the present chapter treats, Latin and Norman-French were the recognised vehicles of literature, the former being employed in the graver work of history or science—for the records of the chronicler or the speculations of the scholastic philosopher, and the latter—until the voice of English was once more heard—in the popular narratives of Romance and Chivalry.

'The native tendencies of the Saxons,' says Prof. Masson, 'had been rather to the practical and ethical.' Widely differing in character were the lively *fabliaux* and chivalrous romances which the Norman minstrels and *jongleurs* made familiar in court and castle. The chief exponents of this lighter literature were the *trouvères* or *menestrels* of Northern France. The lyric poetry of the Provençal *troubadour*—the Languedocian equivalent for *trouvère*—although naturalised to some extent in England after the accession of Henry II., never made any lasting impression upon our literature. On the other hand, 'so powerful was the infusion into England of the Trouveur or Narrative, as distinct from the Troubadour or Lyrical spirit, that, in the whole course of English Literature since, one can see the narrative impulse ruling and the lyric subordinate.'*

The *Trouvère* poetry may generally be classed under the two heads of *fabliaux*, or short, humorous and frequently malicious stories in verse; and the longer and more ambitious *romances* of chivalry. The former, until the time of Chaucer, cannot be said to have greatly affected our literature. But an extraordinary impetus was given to the labours of the romancers by the appearance, in 1147, of the legends of Arthur and Merlin which Geoffrey of Monmouth had incorporated in his semi-fabulous *History of the Britons*. Here was a new and unworked field, and the writers who had been contented with inventing fresh episodes in new narratives of Charlemagne and Alexander, turned eagerly to the majestic figure of 'mythic Uther's son.'

* Masson, *British Novelists and their Styles*, 1859, 46-7.

Geoffrey's history became the germ of the vast cycle of Romances, which, unexhausted even in our day, has furnished to the verse of Mr. Tennyson the themes for those lofty lessons of nobility and courtesy which he has interwoven with his *Idylls of the King*.

11. **The Arthurian Romances.**—Whether the incidents of Geoffrey's narrative were derived from Welsh originals or Breton traditions, or from both—and to what extent he has amplified or 'romanced' them, are enquiries of too lengthy and contradictory a nature to be attempted here. It is sufficient to state that they immediately became popular and were at once reproduced in French, with considerable amplification, by Geoffrey Gaimar and Mestre Wace, and later by the English Layamon, who introduced them into his *Brut d'Angleterre*. Meanwhile an extensive development of the Arthurian story seems to have taken place. Whether the additions are due to the vigorous fancy of the narrators, or to the discovery of other traditions, which the general interest in the subject had facilitated, it is impossible to decide, but one thing is clear, viz., that at the end of the reign of Henry II. there were no less than five separate prose narratives or *Romans* upon the subject. The first of these—the *Roman du Saint Graal* (sometimes called the *Roman de Joseph d'Arimathie*), is the story of the holy vessel (*graal*, *greal*, *greil* = a plate or dish*) from which Our Lord ate at the Last Supper, and which Joseph of Arimathea employed to collect His blood, bringing both vessel and contents—so runs the tradition—afterwards into Britain:—

'Hither came Joseph of Arimathy,
Who brought with him the *holy grayle*, (they say,)
And preacht the truth; but since it greatly did decay.'

(Spenser, *Faery Queene*, Bk. II. x. 53.)

The second is the *Roman* of the Prophet Merlin. The third—the *Roman de Lancelot du Lac*—records the adventures of that knight and his love of Guenever; the *Quête* (or seeking) *du Saint Graal*, which had been lost, forms the subject of the fourth, while in the last—the *Roman de la Mort Artus*—the death of the King is related. The two authors or compilers of these works, both of whom, it is alleged, were encouraged in their task by Henry II., were Walter Map, Archdeacon of Oxford, to whom we are indebted for the last three, and Robert, or Robiers de Borron (b. 1144?) who compiled the first two.

Another writer, Lucas, Seigneur du Gast (xii. Cent.), appears to have invented or discovered the character of Tristram, the 'first

* Or perhaps the word is derived from *sanguis realis*, 'very blood.'

part' of whose achievements he recounted in the so-called *Roman de Tristan*. A second part was afterwards produced by Robert de Borron's brother or relative—Hélie de Borron, to whom we also owe a supplementary hero, *Gyron le Courtois*, and 'a fresh race of worthies.' To this list must be added, according to Sir Frederick Madden (from whose preface to *Sir Gawayne* the foregoing information is derived*), the metrical romances composed between 1170 and 1195, by the French poet, Chrestien de Troyes, and also those of Rusticien le Pise, and other writers of the thirteenth and fourteenth centuries. Chrestien's *Erec et Enide*, re-told in the *Idylls of the King*, *Perceval le Gallois ou le Conte du Grail*, and the *Chevalier au Lyon*, re-appear in the collection of Welsh fairy tales translated by Lady Charlotte Guest from ancient Welsh MSS., and published, in 1838-49, under the title of the *MABINOGION*. Finally, in the reign of Edward IV., the Arthurian romances, chiefly those of Map and Robert de Borron, were re-compiled into one volume by a certain Sir Thomas Malory, and given to the world, in 1485, from the press of William Caxton. Malory's book is entitled *Le morte Darthur*. 'Notwithstandyng' (says the colophon) 'it treateth of the byrth, lyf, and actes of the sayd kynge Arthur, of his noble knyghtes of the rounde table, theyr meruayllous enquestes, and adventures, thachyeuyng of the sangreal, and in thende the dolourous deth and departyng out of thys world of them al.' This collection has been frequently reprinted,—until recently only in a costly form, but it can now be procured at a trifling price.†

12. **Writers in Latin.**—By position and eminence, **Lanfranc** (1005—1089), a Lombard priest whom the Conqueror brought from his monastery of Bec in Caen to be Primate of England, is entitled to a prominent place among the Latin writers of this period. He is distinguished for his zealous encouragement of schools and scholars, and for his praiseworthy endeavours to cultivate the study of Latin in England, as already he had cultivated it in France. His literary reputation is based upon the logical acuteness with which, circa 1080, he defended the Real Presence against Berengarius in a *Treatise on the Eucharist*. Commentaries on the Psalms and St. Paul's Epistles are included among his remaining writings. **Anselm** (1034—1109), a Lombard like Lanfranc, and his successor both at Bec and Canterbury, also greatly furthered the extension of knowledge. But he is more famous for his dispute concerning the Trinity

* *Sir Gawayne: a Collection of Ancient Romance-Poems*, Bannatyne Club, 1839

† E.g. *Globe Edition*, with Introduction by Sir Edward Strachey, Bart., 1868.

with the founder of the sect of the Nominalists, Roscellinus; and by his association with that great system for 'conciliating faith with reason'—the SCHOLASTIC PHILOSOPHY,—to the ranks of whose thinkers England successively contributed a—to use the jargon of the schoolmen—*Doctor Irrefragabilis* (**Alexander Hales**, d. 1245); a *Doctor Subtilis* (**Duns Scotus**, d. 1308), perhaps the greatest master of the Art, and leader of the Scotists as opposed to the Thomists, or followers of Thomas Aquinas (d. 1274); and, lastly, a *Doctor Invincibilis* (**William of Occam**, d. 1347), from whose triumphant revival of Nominalism, which had declined during the temporary ascendancy of Realism in the thirteenth century, the final decay of Scholasticism takes its date. The Nominalists, it should be explained, held universal notions, or the *genera* and *species* of things, to be nothing more than names, while the Realists, on the other hand, regarded them as expressive of real existences. In connection with Scholasticism must also be mentioned **John of Salisbury** (1120—1180), who, in his *Polycraticus, de Nugis Curialium et Vestigiis Philosophorum*, 'appeals to the nobler philosophy of Christian moralists against the vain array of logical formulas,'* and contrasts the frivolous ambitions of Court life with the worthier objects of the student.

The famous Franciscan and philosopher of Henry III.'s reign, **Roger Bacon** (1214—1292), also belongs to the Latin writers of the Anglo-Norman period by his *Opus Majus*, *Opus Minus*, and *Opus Tertium*. These works, pent in their writer's mind until Pope Clement IV. released him from the strict anti-literary rule of his order, were composed, we are told, in eighteen months: an instance, says one of his editors, of 'application almost superhuman.' They display an advanced knowledge of mathematical and physical science; but, better than this, a healthy hatred of what their author styles the four *offendicula* or stumbling blocks to truth—tradition, custom, the teaching of inexperience, and shame of ignorance. In some of Bacon's ingenious conjectures, discoveries of a much later date, as, for example, gunpowder and the telescope, are popularly held to have been foreshadowed; but, in the opinion of judges, too much importance has been attached to the question.

Another distinguished Latin writer was **Walter Map** or **Mapes** (xii. Cent.), Archdeacon of Oxford, who, upon the strength of the drinking song in rhyming Latin verse extracted from his humorous *Confession of Goliath*, has, perhaps unjustly, acquired a traditional reputation for joviality. Several other satirical poems, directed

* G. H. Lewes, *Hist. of Philosophy*, ii. 81.

like the Confession, against the vices of the clergy—the Cistercians especially—and having for their hero the same personage—a worthless clerical sensualist and pot-companion—are also attributed to Map. His versions of the Arthurian Romances (*see* p. 20, s. 11) have already been referred to. He also wrote a Latin book with a similar title to that of John of Salisbury—*De Nugis Curialium*,—a shrewd and chatty record of Court *ana* and recollections. Map was apparently a person of considerable wit and ability, and if he wrote all the poems printed in Mr. Wright's collection,* may lay fair claim to the title of 'Anacreon of his Century' bestowed upon him by Lord Lyttelton. As an example of Leonine verse, we print two of the less-cited quatrains of the 'drinking-song' above referred to:—

* Unicuique proprium dat natura donum:
Ego versus faciens bibo vinum bonum,
et quod habent melius dolia canponum;
tale vinum generat copia sermonum.

* Tales versus facio quale vinum bibo:
nihil possum scribere nisi sumpto cibo;
nihil valet penitus quod jejunos scribo,
Nasonem post calices carmine præibo.

In some stricter forms of this measure there is a rhyme in the middle of the verse, as in the well-known epitaph of Bede:—

'Hac sunt in fossa, Bedæ Venerabilis ossa.'

The remaining writers of this class are very numerous; but they are chiefly historians or chroniclers. Among them may be mentioned **Eadmer** (d. 1124), a Benedictine of Canterbury, who wrote, among other works, a *Life of Anselm*; **Ordericus Vitalis** (1075-1142), author of an *Ecclesiastical History of England and Normandy*; **William of Malmesbury** (1095-1143), author of an English History—*De Gestis Regum Anglorum*; **Geoffrey of Monmouth** (d. 1154), already mentioned; † **Henry of Huntingdon** (d. after 1154); **Joseph Iscanus** or **Joseph of Exeter** (d. 1195), author of *The Antiocheis*, a poem on the Third Crusade, and an epic in six books on the Trojan War; **Geoffrey de Vinsauf** (d. xii. Cent.), author of a treatise—*De Nova Poetria*; **Gervase of Tilbury** (d. xii. Cent.), whose *Otia Imperialia* were written to amuse the Emperor Otho IV.; **Roger of Wendover** (d. 1237); **Roger de Hoveden** (xii. and xiii. Cent.); the topographer and poet, **Giraldus**

* Camden Society's publications: *Poems attributed to Walter Mapes*, edited by Thomas Wright, F.S.A.

† *See* p. 20, s. 11, *The Arthurian Romances*.

Cambrensis or **Gerald de Barri** (1147-1222); **Joscelin de Brakelonda** (xii. and xiii. Cent.), whose 'Boswellian Note-book' of the doings at St. Edmondsbury Convent plays a considerable part in Carlyle's *Past and Present*;* and **Matthew Paris** (d. 1259). As a rule these authors were little more than painstaking compilers of records making no pretensions to force, originality, or elegance of style. Some of them, however—for example, William of Malmesbury—far excel the rest in composition. Others—as Joseph of Exeter and Geoffrey of Monmouth—chose metre for the medium of their productions, and attained to respectable fluency and proficiency as versifiers.

13. **Writers in French.**—If we except the *trouvère*, Taillefer, whom Wace represents as riding to his death at Hastings :—

' Sur un roussin qui tot aloit
Devant li dus aloit cantant
De Kalermaine e de Rolant
E d'Oliver et des vassals
Ki moururent à Roncevals,'†

the earliest French writer of any importance is a protégé of Queen Adelaïs of Louvaine, **Philippe de Thaun** (fl. xii. Cent.), who wrote an allegorical and chronological poem, *De Creaturis*, and a *Bestiarius*, or Natural History, which he dedicated to the '*mult bele femme*,' his protectress. Another is **Sanson de Manteuil**, who lived in the reign of Stephen, and translated the Proverbs of Solomon into octosyllabic Norman-French, under the title of *Romanz*, thus illustrating the earlier meaning of the word, which at first signified nothing more than '*liber Romanus*,' a work in the Romance language.

Of the Norman rhyming Chroniclers the chief are **Geffrai Gaimar** (fl. 1150), author of a rhymed chronicle entitled *Estorie des Engles* (Angles), coming down to the death of Rufus; the so-called '*Mestre*' **Wace** (d. 1184), a canon of Bayeux, author of the *Brut d'Angleterre*, a history of England from the Brutus of fable to the death of Cadwalader (689), based mainly upon Geoffrey of Monmouth; and the *Roman du Rou* (or Rollo), a chronicle of the Dukes of Normandy, from the earliest period to the reign of Henry II.; **Benoît de St. Maur** (fl. 1180), who, like Wace, wrote a *Roman de Normandie*, which extended to 30,000 verses, and also a *Roman de Troye*; and, lastly, **Peter de Langtoft** (1230-1315), Canon of the Priory of St. Augustine at Bridlington, in Yorkshire, who compiled a metrical

* v. book ii. *The Ancient Monk*.

† Wace, *Roman du Rou*, cited in Taine, *Hist. of English Literature*, Van Laun's translation, 1872, l. 64.

History of England, translating and continuing Geoffrey of Monmouth to the reign of Edward I. He also translated the life of Becket into French verse from the Latin original of Herbert de Bosham, Becket's secretary.

The already mentioned Arthurian Romancers—**Walter Map**, **Robert de Borron**, and **Lucas du Gast**;—**Robert Grosstête**, Bishop of Lincoln (1175–1253), an Englishman who wrote a religious poem 'upon the favourite subject of the fall and restoration of man,' sometimes called the *Chastel* or *Chateau d'Amour* (viz. the Virgin Mary); and **Hugh of Rutland**, a native of Cornwall, who, deserting the Arthurian legends, laid the scene of his lengthy metrical romances, *Ypomedon* and *Protesilaus*, in the south of Italy, conclude our list of writers in Norman-French. There are, however, numerous French metrical romances, of which the authorship is unknown or uncertain. Such are the *Lai de Aveloc*, assigned to the first half of the twelfth century, the *Roman du Roi Horn*, and others.

14. Writers in English.—Besides a few brief fragments attributed to the Durham Hermit, **St. Godric** (d. 1170), and five lines known as the *Here Prophecy*, 1189, the first English writings after the Conquest are those of **Layamon**, a worthy priest of Ernley-by-Severn (assumed to be Areley-Regis, near Stourport, in Worcestershire), who translated the *Brut* of Wace (see p. 24, s. 13); and, completing it from other sources, produced, about 1200, a *Brut* or *Chronicle of Britain*. 'The language of Layamon,' says his editor, Sir Frederic Madden, 'belongs to that transition period in which the groundwork of Anglo-Saxon phraseology and grammar still existed, though gradually yielding to the influence of the popular forms of speech.' The *Chronicle* extends to more than 14,000 long verses, and is composed upon the alliterative principle of the Old-English poems; but it also contains many rhymed couplets. A curious feature of the work is its 'nunnation,' or employment of the letter *n* as the termination of certain words. It has also been remarked as characteristic of the writer's unwillingness to employ the language of the conquerors that, although he is translating from a French original, and would naturally be tempted to employ French words, there are scarcely fifty such in the whole of his work. The specimen given in our Appendix of Extracts will afford some idea of the first-named peculiarity, and of the general character of the composition.*

The *Ormulum*, a series of metrical homilies, attributed to **Orm** or **Ormin**, an Augustine monk, is usually placed after the *Chronicle* of

* See Appendix A, Extract VI.

Layamon; but authorities are divided as to the actual date of its production. This is a metrical composition; but it is neither alliterative nor, except in rare instances, rhymed, and contains scarcely any French and few Latin words. A short extract from it is given in Appendix A.*

Two rhyming chroniclers, **Robert of Gloucester** (temp. Henry III., Edward I.), and **Robert of Brunne** or **Robert Mannyng** (1260-1340), are the principal writers of this class after Layamon and Orm. The former, who has been styled by his editor, Hearne, the 'English Ennius,' wrote, about 1280, a *Chronicle of England* from Brutus to Henry III. (1272), the earlier portions of which are derived from Geoffrey of Monmouth. It is in rhymed lines of fourteen syllables; and for its topographical accuracy was consulted by Selden when annotating Drayton's *Polyolbion*. Several lives of saints, a *Martyrdom of Thomas à Becket*, and a *Life of St. Brandan* also came from his pen. 'As a relater of events,' says Mr. Campbell, 'he is tolerably succinct and perspicuous, and wherever the fact is of any importance he shows a watchful attention to keep the reader's memory distinct with regard to chronology, by making the date of the year rhyme to something prominent in the relation of the fact.'† The following lines, bearing upon the introduction of the French language into England, are taken from this chronicler's account of the reign of William I. :—

'Thus com, lo! Engelond in-to Normandle's hond,
And the Normans ne couthe speke tho [*then*] bote hor owe speche,
And speke French as hi dude atom [*at home*], and hor children dude also teche.
So that helemen [*high-men*] of this lond that of hor blod come,
Holdeth alle thulke speche that hi of hom nome [*took*].
Vor bote a man conne Frenss me telth of him lute [*light*];
Ac lowe men holdeth to Englias and to hor owe speche yute [*yet*].
Ich wene ther ne beth in al the world contreyes none,
That ne holdeth to hor owe speche, bote Engelond one [*alone*].'[‡]

The chronicle of the second writer named above, Robert of Brunne (Bourn in Lincolnshire), is said to have been finished in 1338. It is in two parts, the first of which, in octo-syllabic rhyme, is translated from Wace (*see* p. 24, s. 13); the second, in Alexandrine verse, from Peter de Langtoft (*see* p. 24, s. 13). Brunne is a smoother versifier than Robert of Gloucester. It is notable too, that his work

* Extract VII.

† *Essay on English Poetry*, 1848, 18-9.

‡ *Specimens of Early English*, by Rev. R. Morris, LL.D., and Rev. W. W. Skeat, M.A. (Clarendon Press Series), 1872.

has a popular purpose;—it is 'not for the lered (*learned*) but for the lewed (*unlearned*), and made

'— for the luf [*love*] of symple menne
That strange Inglis canne not kenne [*know*].'

Under the title of *Handlyng Synne*, he also produced, in 1303, a free paraphrase of the *Manuel des Pêcheurs* of a certain William of Wadington, enlivening it with numerous anecdotes frequently illustrative of monkish morality. An extract from Brunne's Chronicle will be found in Appendix A.*

Other writers in English are **Dan Michel of Northgate**, author of a prose translation from the French, entitled the *Ayenbite of Inwyrt* (Remorse of Conscience), 1340; **Richard Rolle**, styled the Hermit of Hampole (*d.* 1349), author of a dull *Pricke of Conscience*, 1340, in the Northumbrian dialect, which drags its slow length to nearly ten thousand lines; and **Laurence Minot** (1308–1352), to whom belongs the credit of having quitted the beaten track of translation and adaptation to follow the bent of his invention. From Minot we have eleven military ballads celebrating the victories of Edward III., from Halidon Hill (1333) to the Battle of Guisnes (1352).†

To this division must also be added several miscellaneous works which deserve the notice of the student; but the authorship of which cannot now be traced with certainty. The *Ancren Riwe*, or rule of Female Anchorites, a prose treatise in Semi-Saxon or 'Broken-English,' compiled for the conduct of a nunnery, and perhaps drawn up circa 1230 by **Richard Poor** (*d.* 1237), is one of these. There is also a very ancient metrical *Dialogue between the Owl and the Nightingale*, upon the merits of their respective voices, probably written between 1205 and 1215; a famous political *Song against the King of Almaine*, which treats of the victory of Lewes (1264) and satirises the part taken therein by Richard, Earl of Cornwall, King of the Romans; a ballad entitled the *Land of Cockayne*, and ascribed to **Michael of Eildare**, being 'an allegorical satire on the luxury of the church, couched under the description of an imaginary paradise, in which the nuns are represented as houris and the black and grey monks as their paramours;'‡ and a *Dialogue between the Body and the Soul*.

Many English versions of the French Metrical Romances also

* See Extract VIII.

† See Appendix A, Extract IX.

‡ Campbell, *Essay on English Poetry*, 1848, 16.

belong to this period. Of these some of the most important are :—*King Horn*, *Sir Tristrem* (attributed formerly to Thomas of Erce-downe, called the Rhymer), *King Alisaunder*, and *Havelok*, all of which are assigned to the thirteenth century and the Early English Period; *King Richard Cœur de Lion*, *Sir Gawayne*, *Iwaine and Gawin*, *William of Palerne*, or *William and the Werwolf*, and others. They are chiefly written in octo-syllabic metre.

CHAPTER III.

FROM CHAUCER TO SURREY.

1350—1550.

15. PROGRESS OF THE ENGLISH LANGUAGE.—16. LANGLAND, GOWER, BARBOUR.—17. CHAUCER.—18. MANDEVILLE, WICLIF, TREVISA.—19. OCCLEVE, LYDGATE.—20. JAMES OF SCOTLAND.—21. PECOCK, PORTESCUE.—22. THE 'PASTON LETTERS.'—23. THE INTRODUCTION OF PRINTING.—24. HAWES, BARKLAY, SKELTON.—25. THE SCOTCH POETS.—26. TRANSLATIONS OF THE BIBLE.—27. BERNERS, MORE.—28. ELYOT, LATIMER, CHEKE.—29. WYATT, SURREY.—30. EARLY DRAMATIC WRITERS.—31. BALLAD POETRY.

15. **Progress of the English Language.**—In the preceding chapter (*see* p. 17, s. 9) the progress of the written vernacular tongue was traced from the Norman Conquest to the middle of the fourteenth century. During that period it had undergone what has been styled its First Great Revolution, *i.e.* the change of its structure by its conversion from an inflected into an un-inflected language; and commenced its Second Great Revolution: *i.e.* the change of its substance by the admission into its vocabulary of numberless Norman-French words. During the period embraced in the present chapter—from the middle of the fourteenth to the middle of the sixteenth century—this second revolution proceeded with accelerated vigour. It will be remembered that a prominent cause of the further alteration in the language was the gradual disuse of French. To this a new motive was now given by the Gallic wars of Edward III. By 1350 English had taken the place of French as a medium for teaching Latin in schools; and, in 1362, it was enacted that all trials at law should henceforth be conducted in English, upon the plea that French was become unknown in the realm (*est trop desconue en le dit realme*). As the supremacy of Norman-French declined, the reviving English made amends for its long period of suppression and stagnation by recruiting and increasing its powers from the very language which, in its servitude, it had persistently declined to assimilate. Simplified in its gram-

mar, enriched in its vocabulary, it becomes henceforth more vigorous, more plastic, more fluent, and better fitted in every respect for expressing the varieties of a literary style.

If we adopt the classification of Professor Craik, that part of the Second Great Revolution, included in the foregoing chapter, would answer to the period from 1250 to 1350, which he calls the stage of 'Early English.' The present chapter, extending from 1350 to 1550, exactly embraces his 'Middle English' stage. It embraces, moreover, the whole of the time occupied by the growth and progress of the great English Protestant Reformation, and by another movement of no small importance to the advancement of our national literature,—the introduction into and establishment in England of the art of printing, to which, in its chronological order, a reference will hereafter be made.

16. **Langland, Gower, Barbour.**—As the earlier works of Chaucer belong to the latter half of the reign of Edward III., he might fairly precede the writers of this period. But before giving any account of the 'Father of English Poetry' (as Dryden calls him), it will be convenient to deal with the three chief poets of his day—Langland, Gower, and Barbour. This arrangement is the more justifiable in that the writings of none of them, Gower, perhaps, excepted, can be said to have been vitally influenced by the works of Chaucer. The first on the list, **William** or **Robert Langland** (1332—1400?), conjectured to have been a secular priest, and a native of Cleobury Mortimer, in Shropshire, passes for the author of a remarkable allegorical poem entitled, *The Vision of William concerning Piers the Plowman*, in alliterative unrhymed metre. From internal evidence the earliest form of this poem is believed to belong to the year 1362, and to have been partly composed by its author while wandering about the Malvern Hills. Subsequently he appears to have come to London, to a minute knowledge of which he testifies by numberless allusions. About 1377 and again about 1380, he is supposed to have re-written or re-cast his work, so that its composition extends over a number of years. It consists of several *passus* or sections describing a series of visions. One prologue and the first seven of these *passus* only refer to the vision of Piers the Plowman—the typical honest man (at times identified with the human nature of Christ), after whom the entire collection has been named. The remainder (three prologues and ten *passus*) relate generally to the 'visions of William' concerning certain abstractions or virtues named respectively *Do-well*, *Do-bet* [ter], and

Do-best.* A detailed analysis of the book is impossible in this place. But the following quotation will convey some idea of its character and intention:—‘The *Vision* has little unity of plan, and indeed—considered as a satire against many individual and not obviously connected abuses in church and state—it needed none. But its aim and purpose are one. . . It was [is] a calm, allegorical exposition of the corruptions of the state, of the church, and of social life, designed, not to rouse the people to violent resistance or bloody vengeance, but to reveal to them the true causes of the evils under which they were suffering, and to secure the reformation of those grievous abuses, by a united exertion of the moral influence which generally accompanies the possession of superior physical strength.’† The popularity of Langland’s satire gave rise, about 1394, to a shorter poem (with which it is sometimes confused) levelled against the friars, and entitled *Pierce the Ploughman’s Crede*. Nothing is known of its author beyond the fact that he probably wrote the *Plowman’s Tale*, sometimes printed as Chaucer’s.

The next great poetical contemporary of Chaucer, faintly (but perhaps discriminately) commended by him as ‘the morall Gower,’ was a poet of a different but not more original stamp than the author of *Piers the Plowman*. Like Langland, **John Gower** (1325—1408), too, had a purpose; but its expression was impaired by the diffuseness of his style, and overpowered by his unmanageable erudition. The senior and survivor of Chaucer, he was of a knightly family in Kent, where he possessed considerable estates. He was educated at Merton College, Oxford, lived much in London, in close relations with the court, married at an advanced age, and was buried in St. Saviour’s, Southwark, to which church, says his epitaph, he was ‘a distinguished benefactor.’ His principal works are *Balades*, love-poems in the Provençal manner, preserved in a copy presented by the author to Henry IV.; the *Speculum Meditantis*, or *Mirror of Man*, written in French; the *Vox Clamantis*, in Latin elegiacs, and the *Confessio Amantis*, 1393, in English octo-syllabic metre. Of the second of these, which is described by a contemporary ‡ as seeking to teach ‘by a right path, the way whereby a transgressed sinner ought to return to the knowledge of his Creator,’ no MS. is known to exist. The *Vox Clamantis*, to which was after-

* The ‘Crowley’ or B. text of 1377 is here referred to.

† Marsh. *Lectures on the English Language*, quoted at p. xix. of the Introduction to *The Vision*, etc., by the Rev. W. W. Skeat, M.A. (*Clarendon Press Series*), which also contains a sketch of the whole poem. See also Appendix A Extract XI.

‡ Quoted in Merley, *English Writers*, II. pt. i. 84.

wards added a supplement known as the *Tripartite Chronicle*, treats the insurrection of Wat Tyler (1381) allegorically, and then deviates into 'a didactic argument on the condition of society in Gower's time, prompted by the significant outbreak described in the first book.* The *Confessio Amantis* is a dialogue of more than 30,000 lines between Genius, a priest or clerk of Venus, and the poet himself (he was then over sixty years of age), in the character of an unhappy lover. Genius subjects him to a minute and searching interrogatory as to the nature of his offences against Love, taking the sins in turn, and exemplifying each by apposite stories from different sources. Thus *Chiding*, a sub-sin of *Anger*, is illustrated by accounts of the patience of Socrates, the blinding of Tiresias, the White Crow turned black (cf. the *Mauuncple's Tale* in Chaucer, Appendix B), and so forth. The patient prolixity and power of barren detail which are expended upon this leisurely performance would make it intolerable to a modern reader, and have indeed extorted from students and editors such epithets as 'petrifying' and 'tedious.' Nevertheless, Gower, says Mr. Hallam, indulgently, 'though not like Chaucer, a poet of nature's growth, had some effect in rendering the language less rude, and exciting a taste for verse; if he never rises, he never sinks low; he is always sensible, polished, perspicuous, and not prosaic in the worst sense of the word.' †

The remaining great poet of Chaucer's time, **John Barbour** (1316?—1395), Archdeacon of Aberdeen in 1357, is the author of an 'animated and picturesque' metrical chronicle, or *romance* as he terms it, entitled *The Brus*, compiled about 1375, and relating the history of Scotland from 1286 to 1329, i.e., from the death of Alexander the Third to that of Robert Bruce, of whose life and adventures it principally treats. The author, in his introductory lines, prays God that he may 'say nought but suthfast thing;' and his work has always been regarded as reliable from an historical point of view. Barbour was also the author of a version of the *Historia Trojana*, from which Lydgate (see p. 41, s. 19) translated his *Troy Book*, and of a set of *Lives of the Saints*.

17. Chaucer.—The researches of later scholars, and the valuable Six-text and other issues of the Society founded by Mr. F. J. Furnivall in 1868 ‡ (a good work, to which, by the way, too great a

* Quoted in Morley, *English Writers*, II. pt. i. 93.

† *Lit. History*, 1864, i. chap. i. 49.

‡ In order to show 'how far the best unprinted manuscripts of Chaucer's works differ from the printed texts,' the Chaucer Society are printing (or have already printed) six of the best MSS. of the *Canterbury Tales*, in parallel columns.

publicity cannot be given), have thrown much additional light upon the life and works of **Geoffrey Chaucer** (1340?-1400), and many hitherto unsuspected biographical particulars respecting him have not survived the test of rigid cross-questioning. Relying on the poet's own deposition made at Westminster in October 1386, to the effect that he was at that date forty years of age and upwards (*del age de xl. ans et plus*), it is now held that he must have been born about 1340, instead of in 1328, as has been usually supposed. A few authorities, however, still incline to the old date, and the question cannot be regarded as finally settled. Neither is there any satisfactory evidence that he studied at either university, as some of his earlier biographers, basing their belief upon a passage in *The Court of Love* (of which the authenticity is now questioned), have inferred. It is, however, tolerably clear that, in 1357, he was employed in the household of Lionel, Duke of Clarence, third son of Edward III., 'probably, as a page;' * that he served in France with Edward III. in 1359, was made prisoner, and released (it is likely) after the treaty of Bretigni (1360); that he received a pension of 20 marks from the King, in 1367, as *Valetus noster*; that he was married about the same time to a maid of honour to Edward's Queen; that he was frequently employed from 1370 to 1380, in diplomatic missions to Italy, France, and the Netherlands; that he was successively Comptroller of the Customs and Subsidy of Wools, Skins and tanned Hides for the Port of London (1374-86), Knight of the Shire for Kent (1386), and Clerk of the King's Works (1389-91); that he received small pensions from Richard II. and Henry IV.; that he finally died, probably at his house in the garden of the Chapel of St. Mary, Westminster, on the 25th October, 1400, and was buried in the Abbey. Brief as they are, these particulars suffice to show that the life of the great poet of the fourteenth century was—to use the words of M. Taine, 'from end to end that of a man of the world, and a man of action.'† Add to these that he was 'learned and versed in all branches of scholastic knowledge,' familiar with Norman and Provençal literature, a diligent student of Dante, Petrarch, Boccaccio especially, and some of the Latin poets, and it will be seen with what qualifications and advantages he was endowed.

For his personal appearance, we have the well-known coloured half-length portrait, painted from memory after his death by his

Their issues also include Essays and Treatises illustrative of the poet's works,—analogues and originals of the tales, etc. The publishers are Trübner & Co., Ludgate Hill.

* First ascertained by Mr. E. A. Bond, Keeper of the MSS. British Museum, v. *Fortnightly Review*, August 15, 1866.

† *Hist. of English Literature*, Van Laun's translation, 1872, i. 106.

disciple Occleve, which is preserved in the margin of a MS. of the *De Regimine Principum* of that writer (Harleian MS. 4,866). It was drawn when the poet was no longer young, for the beard (which is bi-forked) and the hair are gray; but it accords generally, by the downcast eyes and other characteristics, with the Host's account of the reserved and portly stranger, who looked upon the ground as though he would 'find a hare,' and who seemed

'—Elvisch (*weird*) by his countenance,
For unto no wight doth he dalliance.' *

To the Host's picture, some of the poet's critics would add (and apparently without any great straining of probability), as applicable to Chaucer himself, the following lines from his description of the Clerk of Oxenford in the *Prologue* to the *Canterbury Tales* :—

' For him was lever have at his beddes heede
Twenty bookes, clad in blak or reede,
Of Aristotle and his philosophie,
Then robes riche, or fithel, or gay sawtrie.
But al be that he was a philosopre,
Yet hadde he but litel gold in cofre ; . . .
Of studie took he most cure and most heede.
Not oo word spak he more than was neede,
And that was seid in forme and reverence
And schort and quyk, and ful of high sentence.
Sownynge in moral vertu was his speche,
And gladly wolde he lerne, and gladly teche.'

Chaucer's latest and greatest work was the *Canterbury Tales*. His earlier and minor poems are mostly translations; but not the less original on that account. 'It was not the subject treated,' says Mr. Lowell, 'but himself, that was the new thing.'† Of these minor poems, however, so many hitherto ascribed to him are regarded by Mr. Henry Bradshaw‡ and other high authorities as doubtful (on account of their departures from the rules of rhyme observed in his remaining authentic works), that it is necessary to speak with extreme caution in giving them as his. But three, at least, are placed beyond suspicion by his express reference to them in a poem which has never been contested. In the *Legend of Good Women* (*Legendes of Cupide*) he says of himself :—

... the book that hight the [1] *House of Fame*,
... [2] *Deeth of Blanché the Duchesse*
... [3] *Parlement of Foules*, as I gesse.'

... *Canterbury Tales*.

... of Cambridge, and one of the most eminent of

It will, however, be best to give the titles of all the principal minor works attributed to him, laying stress only upon those of which the genuineness is not disputed:—

1. *The Romaunt of the Rose*, is a translation, in 7,700 lines, from the *Roman de la Rose* written between 1200 and 1280 by the *trouvères* Guillaume de Lorris and his continuator, Jean de Meung. Chaucer refers, in his *Legend of Good Women*, to a version of this work from his hand; but it is more than *doubtful* if the one usually ascribed to him be really his.

2. *The Court of Love*, *doubtful*. This is the poem containing reference (*see ante*, p. 33) to the writer's residence at Cambridge:—

‘Philogenet I cald am, fer and nere,
Of Cambrige clerke.’

3. *The Assembly, or Parlement of Foules*, which celebrates the courtship of Henry of Lancaster's daughter Blanche by Chaucer's protector, John of Gaunt, whom she married in 1359.

4. *The Complaint of a Loveres Lyfe, or the Black Knight*, now ascribed to Lydgate (*see* p. 41, s. 19).

5. *Chaucer's Dream*, *doubtful*.

6. *The Dethe of Blaunche the Duchesse*, a poem on the death of John of Gaunt's wife in 1369.

7. *Troylus and Criseyde*, an enlarged English version of the *Filostrato* of Giovanni Boccaccio (1313–1375) in five books. The licentiousness of the original is considerably modified, the personages are more elevated, and the atmosphere is altogether healthier. ‘In this excellent book,’ says the quaint summary of one of Chaucer's older editors, ‘is shewn the fervent love of Troilus to Creseida, whom he enjoyed for a time, and her great untruth to him again in giving herself to Diomedes, who in the end did so cast her off that she came to great misery. In which discourse Chaucer liberally treateth of the divine purveyance.’

8. *The Hous of Fame*, in three books. The poet is carried by an eagle to the Houses of Fame and Rumour, which are described with true mediæval magnificence.

9. *The Legende of Good Women*, incomplete, suggested by Boccaccio's *De Claris Mulieribus*, and to which Chaucer himself refers as

‘a glorious legende
Of goodȝ wymmen, maydenȝ and wyves
That weren trewe in lovyng all hire lyves.’

The collection includes the stories of Cleopatra, Thisbe, Dido, Hypsipyle and Medea, Lucretia, Ariadne, Philomela, Phyllis, and Hypermnestra.

10. *The Flower and the Leaf*, paraphrased by Dryden, *doubtful*.

11. *The Boke of Cupide*, or the *Cuckow and the Nightingale*, *doubtful*.

[The principal remaining works of the author of the *Canterbury Tales* are in prose.]

12. Translation of Boethius *de Consolatione Philosophiæ*, referred to in the *Legende of Good Women* ('He hath in prosë translated Boece'), in five books.

13. *The Testament of Love*, *doubtful*.

14. *The Conclusions of the Astrolabe* (Astrolabe), an unfinished treatise addressed to his son Lewis circa 1391.

The Canterbury Tales, which open a new era in,—or rather inaugurate,—modern English Literature, were not written till after 1386. They may be broadly dated at 1390. The main idea of connecting a variety of tales by a common thread was probably suggested by Boccaccio's *Decameron*. In Boccaccio's work the tales are told by ten fashionable fugitives from Florence, who, during the 'Black Death' of 1348, have sought an asylum in a country villa. The plan of Chaucer is much more pleasing and natural, besides allowing far larger scope. His tale-tellers are a number of pilgrims, selected from all classes of society, but united by a common object—a pilgrimage to the shrine of 'the holy blisful martir,' St. Thomas à Becket, at Canterbury. To this end they have assembled, in the month of April, at the 'Old Tabard Inn,' Southwark, which, previous to its destruction by fire in 1676, stood on the site of the more modern building of the same name in the Borough High Street, now (1873) shortly to be sold, and probably pulled down. The pilgrims are Chaucer himself (1), a Knight (2), a Squire, his son (3), a Miller (4), a Reeve or Steward (5), and a Cook (6); a Sergeant of Law (7), a Shipman or Mariner (8), a Prioress (9), a Nun's Priest (10), a Monk (11), a Doctor of Physic (12), a Pardoner or Seller of Indulgences (13), a Wife of Bath (14), a Friar (15), a Summoner to the Ecclesiastical Courts (16), a Clerk of Oxford (17), a Merchant (18), a Nun (19), a Franklin or Freeholder (20), a Manciple or Victualler (21), a Poor Parson (22), and a Canon's Yeoman (23), who joins the cavalcade at Boughton-under-Blean, seven miles from Canterbury. Tales by all these are preserved. But besides these there are the Knight's Yeoman (24), other Priests (25, 26), a Haberdasher (27), a Carpenter (28), a Weaver (29), a Dyer (30), a Tapestry Maker (31), a Ploughman (32), and Harry Bailly (33), the Host of the 'Tabard,' whose tales, if written, do not remain to us.

How wide a range of society and how great a variety of portraiture his scheme afforded to the poet, the preceding list will show. The vigour and originality with which he has sketched his characters, and the skill with which, in the several links of the subsequent tales, they are made to unfold their personality,* place him, at one bound, far beyond the painstaking, plain-sailing chroniclers and translators, his predecessors and contemporaries. It was an excursion into the delineation of real life such as they, trammelled by convention and tradition, had never contemplated. The following quotation will testify how naturally the device for telling the stories originates. The Host, of whom we are told that he was—

‘ A semely man
For to han been a marschal in an halle;
A large man he was with eyghen stepe,
A fairere burgeys was there noon in Chepe,’

mirthful at the goodly company assembled, after remarking that

‘ — trewely comfort ne mirth is noon
To ryde by the weye domb as a stoon [stone],’

announces that he has a proposal to make to them if they will fall in with it. They assent:—

“ Lordynges,” quoth he, “ now herkneth for the beste;
But taketh it not, I praye you, in disdayn;
This is the poynt, to speken schort and playn,
That ech of yow to schorte with youre weie
In this viage, *schal telle tales tweye*,
To Caunterburi-ward, I mene it so,
And hom-ward he *schal tellen othere tuo*,
Of adventures that whilom han bifalle.
And which of yow that bereth him best of alle,
That is to seyn, that telleth in this caas
Tales of best sentence and most solas,
Schal han a soper at youre alther cost
Here in this place sittynge by this post,
Whan that we come ageyn from Canturbury.
And for to maken you the more mery,
I wol myselven gladly with you ryde,
Right at my owen cost, and be your gyde.
And whoso wole my juggement withseie
Schal paye al that we spenden by the weye.” †

The guests then draw lots as to who shall begin. The duty devolves upon the Knight, who leads off with a tale of chivalry. The drunken Miller,—you may know it ‘by his soun,’—breaks in next with a characteristically coarse story; the Reeve follows, and

* See Appendix A, Extract XV.

† Prologue to the *Canterbury Tales*.

the others in their turn tell tales suited to their respective ranks and avocations.* There are only twenty-four tales, and it will be evident from the outline of the Host, that a much larger number would be required to complete his plan. In all probability, death overtook the poet at the work which he had designed as the labour of his old age.

Still, unfinished though they be, the *Canterbury Tales* stand out prominently in English literature. As there had been nothing like them before they were written, so for years after there was nothing to compare with them. Indeed, Shakespeare excepted, 'no other poet has yet arisen to rival the author of the *Canterbury Tales* in the entire assemblage of his various powers. Spenser's is a more ærial, Milton's a loftier, song; but neither possesses the wonderful combination of contrasted and almost opposite characteristics which we have in Chaucer: the sportive fancy, painting and gilding everything, with the keen, observant, matter-of-fact spirit that looks through whatever it glances at; the soaring and creative imagination, with the homely sagacity, and healthy relish for all the realities of things; the unrivalled tenderness and pathos, with the quaintest humour and the most exuberant merriment; the wisdom at once, and the wit; the all that is best, in short, both in poetry and prose, at the same time.' The same writer further says that in none of our poetry is there 'either a more abounding or a more bounding spirit of life, a truer or fuller natural inspiration. He [Chaucer] may be said to verify, in another sense, the remark of Bacon, that what we commonly call antiquity was really the youth of the world: his poetry seems to breathe of a time when humanity was younger and more joyous-hearted than it now is.'†

As compared with that of Langland, the language of Chaucer is of the court and city rather than of the provinces. His dialect is mainly the East Midland, and this he may be said to have made national, giving it at once 'in compass, flexibility, expressiveness, grace, and all the higher qualities of poetical diction . . . the utmost perfection which the materials at his hand would admit of.'‡ He was, in truth, what his imitator Lydgate styles him:—

'Of our langage . . . the lode sterre.'§

Into the still debated question of his metre and versification our space will not allow us to enter. Posterity has not endorsed Dryden's

* See Appendix B: Note to the *Canterbury Tales*.

† Craik, *Eng. Lit. and Language*, 1871, i. 313, 291.

‡ Marsh, *Lectures on the English Language*, 1862, ix. 381; v. also Morris (*Clarendon Press Series*).

§ *Falls of Princes*.

sneer at his 'unequal numbers.' On the contrary, if due regard be taken to contemporary habits of accentuation, often diametrically opposed to our own, he will probably be found to have been a competent and cultivated metrist. Rather than attribute to Chaucer the fault of what we cannot explain, it will surely be preferable to lay it to the addition, omission, or mistranscription of some long-locked and long-eared 'Adam Scrivener', like him whose 'negligence and rape' the poet so pathetically bewails:—

'Adam Scrivener, if ever it thee befall,
Boece or Trollos for to write newe,
Under thy longe lockes maist thou have the scalle,
But after my making thou write more trewe!
So oft a day I mote thy werke renewe,
It to correct and eke to rubbe and scrape;
And all is thorow thy negligence and rape.'*

These verses may stand as an example of the seven-line stanza so popular with Chaucer and his followers. It was a modification of the *ottava rima*, first used by Boccaccio in his *Teseide*, being in fact that measure with the fifth line omitted. As giving some faint idea of the changes of pronunciation above referred to, the following lines from the beginning of the prologue to the *Canterbury Tales*, written by Mr. A. J. Ellis as they would have been spoken in Chaucer's time, may prove of service; but, lest the reader should fail to recognise them in their phonetic form, the corresponding verses are subjoined:—

'Beefel' dhat, in dhat sai'zoon' on a dahy,
At Soothwerk at dhē Tab'ard' as Ee lahy,
Redee toh wenden on mee pilgrimah'jē
Toh Kan'terber'ee with fūl devoot' kohrah'jē,
At nikht was koom in'toh' dhat ostelree'ē
Well neen and twentee in a kūpanee'ē,
Of sūndree folk, bee ah'ven'tuir' ifal'ē
In fel'ahw'sheep', and pilgrimz wair dhahy allē,
Dhat tohwerd Kan'terber'ee wolden reedē;
Dhē chahmbrez and dhē stahb'lz wairen weedē
And wel wai wairen aized atē bestē.†

[Byfel that, in that sesoun on a day,
At Southwerk at the Tabard as I lay,
Redy to wenden on my pilgrimage
To Canturbury with ful devout corage,
At night was come into that hostelrie
Wel nyne and twenty in a companye,

* Morris' *Text* (Aldine Edition), 1866.

† Chaucer's *Pronunciation* (Aldine Edition, App. A).

Of soundry folk, by aventure i-falle
 In felawschipe, and pilgrymys were thei alle,
 That toward Canturbury wolden ryde;
 The chambres and the stables weren wyde
 And wel we weren esed atte beste.] *

18. **Mandeville, Wiclif, Trevisa.**—In point of eminence, by the works already referred to (*see* p. 36, §. 17), and notably by his two prose *Canterbury Tales*—the *Tale of Melibæus* and the *Parson's Tale*—Chaucer worthily heads the prose writers of his period. But the actual priority in point of date belongs to **Sir John Mandeville** (1300–1371), a native of St. Albans, who, having passed thirty-four years abroad and chiefly in the East, returned to this country in 1356, when he wrote an account of his travels in Latin, in French, and finally in English, 'that every Man of my Nacioun may undirstonde it,' and dedicated it to Edward III. His style is simple and straightforward; but his book contains a number of very questionable 'mervayles,' which, it is but fair to add, he usually introduces with an apologetic 'They seyn' or 'Men seyn, but I have not sene it.' 'He was ambitious,' says the writer of the Preface in Mr. Halliwell's reprint in 1839, 'of saying all he could, of the places he treats of; and therefore has taken Monsters out of Pliny, Miracles out of Legends, and strange Stories out of what will now be called Romances.'† Nevertheless, much that he recorded has been confirmed by later travellers, and some of the descriptions in his *Voyage and Travaile* are said to have had authority with Columbus. Another prose writer was one whose influence upon his time is not to be measured by his literary productions alone. **John Wiclif**, the Reformer (1324–1384), besides writing many treatises and sermons in Latin and English, undertook, in his retirement at Lutterworth, the first English version of the entire Scriptures, said to have been completed the year before his death. In this labour he was assisted by a priest named **Nicholas Hereford**. Hereford translated from Genesis to Baruch, Wiclif the remainder. Wiclif's translation, intended for the people, and couched 'in the familiar speech of the English heart in the reign of Edward III.,'‡ is of the highest importance both to literature and religion, and may be regarded as the basis of all subsequent versions § (*see* p. 45, s. 26). **John of Trevisa** (d. 1412?), Vicar of Berkeley, is the only other prose writer of any importance during Chaucer's time. His chief

* Prologue to *Canterbury Tales* (Clarendon Press Series), 1869. *See also* Appendix A, Extract XIV.

† *See* Appendix A, Extract X.

‡ Marsh, *Lectures on the English Language*, 1863, v. p. 112.

§ *See* Appendix A, Extract XII.

work was a translation,* executed *circa* 1387, of the Latin *Polychronicon*, or Universal History, of **Ralph Higden** (fl. xiv. cent.), a Benedictine monk of Chester (*see also* p. 43, s. 23).

19. Occleve, Lydgate.—Whether it be attributed to the disturbing influence of the Wars of the Roses or to the absorbing interest of the Reformation, it is certain that, notwithstanding the invention of printing, for more than a century after the death of Chaucer a barren interval occurs in the history of English literature. Allegorists, such as Hawes and Barklay, satirists of the Skelton type, sonneteers like Surrey and Wyatt, prose writers like Peacock and More, are all we have to oppose to Chaucer and Wiclif. Scotland, indeed, had her Dunbar and Lyndsay, the former a poet of no mean order. In England, however, the poets succeeding Chaucer were distinctly of inferior class. His two immediate imitators never rose above fluent mediocrity. They had acquired from their master the mechanism of verse; but poetical genius was denied to them. The first of these, **Thomas Occleve** (1370–1454), a clerk of the Privy Seal, was the author of a long poem, in the seven-line stanza, entitled *De Regimine Principum*, and compiled from a book of that name by Guido de Colonna, from Aristotle, and from the *Game of Chess* of Jacobus de Cessolis. The second, **John Lydgate** (1370?–1460), styled the ‘Monk of Bury,’ was a learned and indefatigable, if not imaginative, writer. His chief works are the *Falls of Princes*, a translation, through a French medium, of Boccaccio’s *De Casibus Virorum Illustrium*; the *Troy Book*, a version of the *Historia Trojana* of Colonna; and the *Storie of Thebes*, a supplementary *Canterbury Tale* based upon the *Thebaid* of Statius. To Lydgate is also ascribed the *Complaint of the Black Knight*, long-printed as Chaucer’s.

20. James of Scotland.—To the son of Robert III. (1394–1437), we owe a poem, which, apart from the creative merit which raises it above the labours of mere translators like Lydgate and Occleve, possesses a somewhat romantic interest. *The King’s Quhair* (Quire or Book), written by the ill-fated monarch while a prisoner in the Round Tower of Windsor Castle, relates (allegorically) his love for the daughter of the Earl of Somerset, Jane Beaufort, whom he afterwards married, and whom he had first seen, much as, in Chaucer’s *Knight’s Tale*, Palamon sees Emelye, from the window of his prison. The poem is in the seven-line stanza, henceforth known as rhyme Royal (*see* p. 39, s. 17). Two shorter

* *See* Appendix A, Extract XIII.

humorous poems, *Peebles to the Play*, and *Christis Kirk of the Grene*, have also been attributed to King James. An *Orygynale Cronykil of Scotland*, finished about 1420, by **Andrew de Wyntoun** (xv. cent.), Prior of St. Serf's Monastery in Loch Leven, also belongs to this period. Another Northern poet, who comes between James and Dunbar (see p. 45, s. 25), is **Henry the Minstrel** (d. after 1492), author of a life of *Wallace*, produced about 1460.

21. **Pecock, Fortescue**.—Though poetry may be said to have languished in the hands of the disciples of Chaucer, prose, on the contrary, was not unworthily supported by the successors of Mandeville and Wiclif. *The Repressor of over-much blaming of the Clergy*, written in 1449, by **Reginald Pecock** (1390–1460), sometime Bishop of St. Asaph and Chichester, has been described by one of its editors as ‘the earliest piece of good philosophical disquisition the language can boast,’ and its author has been styled ‘the precursor of Hooker . . . as the expositor of the province of reason in matters of religion.’ This, Pecock’s chief work, was undertaken to vindicate the clergy against the Wiclifites or ‘Bible-men,’ and ‘its historical value consists in this, that it preserves to us the best arguments of the Lollards against existing practices which he was able to find, together with such answers as a very acute opponent was able to give.’* Ultimately Pecock ‘fell upon evil days and tongues:’ his books were condemned, and he had to choose between recantation and the stake. He did not choose the latter, but died in confinement at Thorney Abbey. **Sir John Fortescue** (1395–1485), Chief Justice of the King’s Bench, also wrote, in Latin, a valuable work, *De Laudibus Legum Anglie*, and, in English, a treatise, in the same spirit, on the *Difference between Absolute and Limited Monarchy*. A staunch adherent of Henry VI., he fled with him to Scotland and Wales after the battle of Towton (1461), was attainted of high treason, and forfeited his estates. It was in 1463, when exiled in France with Margaret of Anjou, that he probably composed the first of the above-mentioned works for the instruction of Prince Edward, murdered after Tewkesbury (1471). He, too, like Pecock, ‘recanted’—by withdrawing his objections to Edward IV.’s succession—and his attainder was consequently reversed.

22. **The ‘Paston Letters’** (1422–1505). To the period of the Wars of the Roses, upon which we have now entered, belongs a curious collection of family letters chiefly by, or addressed to, the

* Babington’s *Repressor*, 1863, Intro. xxx. xxv. xxiv. See Appendix A, Extract XVI.

members' of 'a wealthy and respectable, but not noble' Norfolk family—the Pastons. The correspondence extends from 1422 to 1505, and includes no less than 486 letters, written during the reigns of Henry VI., Edward IV. and V., Richard III., and Henry VII., 'containing,' in the words of the editor, Sir John Fenn,* who printed the first series of them in 1787, 'many curious Anecdotes relating to that turbulent, bloody, but hitherto dark period of our history; and elucidating not only public matters of state, but likewise the private manners of the age . . '

23. **The Introduction of Printing.**—In 1455, the year of the first battle in the Wars of the Roses, the invention of printing had progressed from wood blocks to moveable type, and the famous *Mazarin Bible* had been printed at Mentz by John Gutenberg (1400–1468). About 1474, three years after Tewkesbury, **William Caxton** (1420–1492), a London mercer, who had acquired the art of printing abroad, whilst living in the household of Margaret Burgundy, set up a press in the Almonry at Westminster, under the protection of **Anthony Woodville**, Earl Rivers, whose *Dictes and Sayenges of the Phylosophers* was one of his earliest issues. The first book actually printed in England is supposed to have been the *Game and Playe of the Chesse* (1474), a translation by Caxton from the French of Jacobus de Cessolis. One of the most remarkable of the many works that subsequently came (1485) from the Westminster press—*Le morte Darthur* of **Sir Thomas Malory** (fl. 1470)—has already been referred to as an inexhaustible mine to modern poets, and is styled by Scott 'indisputably the best Prose Romance our language can boast.'† It was completed in 1469–70, and the sources of its material have already been indicated (see p. 20, s. 11). Caxton also printed in 1482 the *Polychronicon* of Trevisa (see p. 41, s. 18), with a continuation from 1357 to 1460; and it is characteristic of the rapid alteration of the language that, in order to make it intelligible, he felt bound to modernise the phraseology of his author. The book, says the title, is 'Imprinted by William Caxton, after having somewhat changed the rude and old English [i.e. of 1387], that is to wit, certain words which in these days be neither used nor understanden.'‡

24. **Hawes, Barklay, Skelton.**—The reigns of Henry VII. and VIII. produced no great English poet. **Stephen Hawes** (fl. 1509), Groom of the Privy Chamber to the first-named King,

* Quoted in Morley, *English Writers*, ii. pt. 1. 410.

† *Essay on Romance, Miscellaneous Prose Works*, 1847, i. 574.

‡ See Appendix A, Extract XVII.

wrote an allegorical, and not very interesting, poem called *The Passtyme of Pleasure, or the Historie of Grande Amour and La Bel Pucel*, 1517. Scott calls him 'a bad imitator of Lydgate, and ten times more tedious than his original.' **Alexander Barklay** (d. 1552) is even below Hawes. Under the title of the *Shyp of Folys*, 1509, he translated the *Navis Stultifera* of Sebastian Brandt (1458-1520), a citizen of Basle, incorporating with it his own remarks upon the manners and customs of his contemporaries. He was also the author of some *Eclogues*, perhaps the earliest in the language. **John Skelton**, a priest (1460-1529), if not great, was certainly a far more vigorous and original writer than either of the last-mentioned poets. His name is chiefly associated with the short-footed headlong metre which he used in his voluble and almost Rabelaisian invectives against Henry VIII.'s great Cardinal. 'His attempts at serious poetry,' says Mr. Hallam, 'are utterly contemptible; but the satirical lines on Cardinal Wolsey were probably not ineffective.'* They were, at all events, effectual in obliging the audacious satirist to fly from Wolsey's anger into sanctuary at Westminster, where, in 1529, he died. His principal works are *Phyllyp Sparowe*, a humorous and fanciful dirge over a tame bird killed by a cat in the Nunnery of Carow, in Yorkshire, and including a commendation of the 'goodly maid,' its mistress, a certain Joanna Scroop; the *Tunning of Elynour Rummyng*, a portrait in the Dutch taste of a noted Leatherhead alewife, celebrated for her liquor; and three satires, mainly directed against Wolsey, entitled respectively:—*Why come ye Not to Courte*, the *Bowge of Court* (Court Diet), and *Collyn Cloute*. How Skelton could hit off the imperious favourite may be judged from the following sketch of Wolsey in the Star Chamber. The spelling, in this instance, has been modernised:—

'He is set so high,
In his hierarchy
Of frantic frenzy
And foolish fantasy,
That in the chamber of stars
All matters there he mars;
Clapping his rod on the board,
No man dare speak a word,
For he hath all the saying,
Without any renying.
He rolleth in his records,
He saith, how say ye, my lords?
Is not my reason good? . . .
Some say, Yes. And some

* *Lit. History*, 1864, i. chap. iv.

Sit still as they were dumb;
 Thus thwarting over thumb,
 He ruleth all the roast
 With bragging and with boast,* &c.

(*Why come ye Not to Courte.*)

25. **The Scotch Poets.**—In the temporary declension of England, Scotland gave birth to a poet who has been styled her Chaucer—her greatest before Burns. This was **William Dunbar** (1460–1530), who commenced life as a Franciscan friar and mendicant preacher. He is supposed to have been employed in some of the negotiations for the marriage, in 1502, of James IV., of Scotland, and Margaret, daughter of Henry VII., upon which theme he wrote his poem of *The Thistle and the Rose*. After this he appears to have led a court life. His remaining works of importance are *The Golden Terge*, a parody on the Popish litanies; *The Dance of the Seven Deadly Sins through Hell*, a vivid Callottesque conception, and *The Merle and the Nightingale*, a dispute concerning earthly and spiritual love. Dunbar's range was a wide one. He essayed allegory, morality, and humorous poetry with nearly equal success; but his comic verse—witness the *Freirs of Berwick* and the *Twa Married Women and the Widow*—is, like Chaucer's, decidedly open to the charge of coarseness. **Gavin Douglas** (1474–1522), Bishop of Dunkeld, translated the *Æneid*, producing 'the first metrical version of any ancient classic that had yet appeared in the dialect of either kingdom.' He also wrote *The Palace of Honour*, an apologue for the conduct of James IV., and *King Hart*, a poem on human life. **Sir David Lyndsay**, of the Mount (1490–1557), the favourite of James V., and a vigorous assailant of the clergy, was rather a pungent and plain-spoken satirist than a poet. *The Dreme*, *The Complaynt of the King's Papingo* (Peacock), *The Play* (or Satire) *of the Three Estates* (King, Barons, and Clergy), *The History of Squire Meldrum*, and *The Monarchie*, all written between 1528 and 1553, are his best known works. 'The antiquated dialect, prolix narrative, and frequent indelicacy of Lyndsay's writings, have thrown them into the shade; but they abound in racy pictures of the times, in humorous and burlesque description, and in keen and cutting satire.*' Last in importance, but preceding the foregoing in point of time, comes **Robert Henryson** (d. before 1508), author of the *Testament of Cresseide*, a sequel to Chaucer's poem (see p. 35, s. 17).

26. **Translations of the Bible.**—The first of these in point of date after Wiclif's (see p. 40, s. 18), was the *New Testament* of **William**

* *Chambers's Cyclop. of Eng. Lit.*, by Carruthers, 1858, i. 55.

Tyndale (1484?-1536), printed, in 1525,* partly at Cologne and partly at Worms, for which he ultimately paid the penalty of his life, being strangled and afterwards burnt at Vilvorde, near Brussels, by imperial decree. It was re-issued in 1534; and has been described by Mr. Marsh as 'the most important philological monument . . . of the whole period between Chaucer and Shakespeare . . . having more than anything else contributed to shape and fix the sacred dialect, and establish the form which the Bible must permanently assume in an English dress.' † In 1530, Tyndale printed a translation of the Pentateuch. While abroad, he is said to have been assisted in his labours for a short time, in 1532, by **Miles Coverdale** (1487-1568), later Bishop of Exeter, who afterwards published, in 1535, a translation of the Old and New Testament 'out of the Doutche and Latyn,' memorable as the first English Bible allowed by royal authority. By royal proclamation copies were ordered to be placed in the quires of parish churches for common use. The Bibles of Tyndale and Coverdale were followed, in 1537 and 1540, by the translations known respectively as *Matthew's* and *Cranmer's Bibles*.‡

27. **Berners, More.**—It is as contemporaries only that it is convenient to link these names, for, in respect of literary excellence, they cannot be compared. **John Bouchier, Lord Berners** (1474-1532), Governor of Calais, was, however, a translator of the highest rank; and he has given us an admirably faithful and characteristic rendering of the picturesque pages of **SIR JOHN FROISSART** (1337-1410), the 'Livy of France,' who, as resident in England from 1361 to 1366, and writing *inter alia* of English History, might almost be claimed as a national author. His Chronicle, embracing the affairs of England, Scotland, France, and the Low Countries, extends over the reigns of Edward III. and Richard II. (1327-1400); the translation of it by Lord Berners, published in 1523-5, was undertaken at the request of Henry VIII. **Sir Thomas More** (1480-1535), a zealous Roman Catholic, and Lord Chancellor in 1529, was beheaded for denying the legality of Henry VIII.'s marriage with Anne Boleyn. His two principal works are the *Life and Reign of Edward V.*, printed in 1557, and his *Happy Republic*, or *Utopia* (ὁὐ, no, τόπος, place; in Latin, *Nusquama*). The latter, first published at Louvain, in Latin, in 1516, and not translated into

* v. Arber's *Fac-simile* (1871) of the unique fragment of Tyndale's Testament in the Grenville Collection.

† *Lectures on the English Language*, 1863, v. p. 118. See Appendix A, Extract XVIII.

English by Ralph Robinson until 1551, or some years after the author's death, purports to be an account of a 'newe yle' as taken from the verbal narrative of one Raphael Hythlodaye, described as a sea-faring man 'well stricken in age, with a blacke sonne-burned face.' It is, in reality, 'a philosophic exposition of More's own views respecting the constitution and economy of a state, and of his opinions on education, marriage, the military system, and the like.* The idea was, perhaps, suggested by the *Republic* of Plato, whose influence, or that of More, may be traced in many subsequent works of a somewhat similar character, e.g. Barclay's *Argenis*, 1621; Bacon's *New Atlantis*, 1635; Godwin (of Llandaff's) *Man in the Moon*, 1638; Hall's *Mundus Alter et Idem*, about 1640; and Harrington's *Oceana*, 1656. It should be noted that More's title has given rise to the adjective 'Utopian,' now commonly used to qualify any fanciful or chimerical project.†

28. **Elyot, Latimer, Cheke.**—The first of these, **Sir Thomas Elyot** (1495–1546), was a physician, and the friend of More. He wrote several works, of which *The Governor*, 1531, and a professional *Castle of Health*, 1534, are the best remembered. The former, a treatise on education, is said to have been a favourite book with Henry VIII. **Hugh Latimer** (1491–1555), the martyr-Bishop of Worcester, and the fervent advocate of the Reformation doctrines, has left a number of sermons, mostly preached before Edward VI., which, for their popular style, homely wit, and courageous utterances, are models, in their way, of a certain school of pulpit eloquence. They are 'still read for their honest zeal and lively delineation of manners.' Latimer's *Sermon on the Ploughers* and *Sermons before Edward VI.*, 1549, and the *Governor* of Elyot, are both included in Mr. Arber's series of *English Reprints*.‡ **Sir John Cheke** (1514–1557), memorable in Milton's verse as the advanced scholar who 'taught Cambridge and King Edward Greek,' survives in English by the *Hurt of Sedition*, 1549, on the subject of the rising in Norfolk in that year.

29. **Wyatt, Surrey.**—These 'first reformers of our English metree and stile,' as they have been called by Puttenham,§ stand upon the threshold of the school of Sidney and Spenser. Both had formed themselves upon 'the sweete and stately measure of the Italians,' and both 'as nouices newly crept out of the schooles of Dante, Arioste and Petrarch,' considerably advanced the poetic art in

* Masson, *British Novelists and their Styles*, 1859, p. 59.

† See Appendix A, Extract XIX.

‡ See Appendix A, Extract XX.

§ *Arte of English Poesie*, 1639, p. 74 (Arber's Reprint, 1869).

England. The priority, in point of culture, belongs perhaps to the **Earl of Surrey** (1516?–47), ‘an English Petrarch’ M. Taine calls him, who is regarded as the introducer of blank verse, in which measure he produced a translation of the second and fourth books of the *Aeneid*. The numbers of **Sir Thomas Wyatt** (1503–42), usually called the Elder, to distinguish him from the unfortunate noble who raised an insurrection in Mary’s reign, are not so correct as those of Surrey, but the sentiment of his poetry is sometimes deeper. The verses of both, consisting chiefly of sonnets and amorous poems, were first published in 1557, together with those of **Nicholas Grimald** (1519–62), **Thomas Lord Vaux** (1520–62), and some other minor poets, in *Tottel’s Miscellany*, now easily accessible to all as one of Mr. Arber’s excellent *English Reprints* (1870). From this collection we transcribe one of Surrey’s sonnets as an example of the sonnet-form at this period. The lady celebrated is Surrey’s ‘Laura’—‘fair Geraldine’ :—

‘From Tuskane came my Ladies worthy race :
 Faire Florence was sometyme her aunient seate :
 The Western yle, whose pleasaunt shore dothe face
 Wilde Cambers clifis, did gene her liuely heate :
 Fostered she was with milke of Irishe brest :
 Her sire, an Erle : her dame, of princes blood.
 From tender yeres, in Britain she doth rest,
 With kinges childe, where she tasteth costly food.
 Honsdon did first present her to mine yien :
 Bright is her hewe, and Geraldine she hight.
 Hampton me taught to wishe her first for mine :
 And Windsor, alas, dothe chase me from her sight.
 Her beauty of kind [,] her vertues from aboue.
 Happy is he, that can obtaine her loue.’

30. **Early Dramatic Writers.**—As the drama attained its most splendid development under Elizabeth and James, its earlier history may fitly be relegated to the succeeding chapter (*see* p. 57, s. 37, *et seq.*). It is proper, however, to note that the two first dramatic writers belong to the period of which the present chapter treats. One is **Nicholas Udall**, M.A. (1504–56), sometimes styled ‘the father of English Comedy,’ and Master in succession of Eton and Westminster Schools, who wrote not later than 1553, and probably to be acted by the Eton boys, a *bonâ fide* five-act comedy of London manners, under the title of *Roister Doister*. The other, **John Heywood** (d. 1565), Court Jester to Henry VIII. and Mary, and author of a dreary allegory entitled *The Spider and the Flie* (Protestant and Catholic), produced, previous to 1534, six dramatic *compositions* or *Interludes*,—of no great literary value. Of these,

the best known, which may serve as a sample of the somewhat gross satirical humour of the rest, turns upon a dispute between the *Four Ps* of its title,—a Palmer, a Pardoner, a 'Poticary, and a Pedlar—as to who can tell the greatest falsehood. The Palmer, following in his turn, and commenting upon some previous statement unfavourable to women, asserts, as if accidentally, that

'Nat one good cytye, towne nor borough
In cristendom, but I have ben thorough,
And this I wolde ye shulde understande,
I have seen women v hundred thousande :
And oft with them have longe tyme taried,
Yet in all places where I have ben,
Of all the women that I have sene,
I never sawe nor knewe in my conscyens
Any ene woman out of paciens.'

It is needless to add that the speaker is at once held to have attained the maximum of mendacity.

31. **Ballad Poetry.**—In his description of the 'Seven Deadly Sins,' the author of *Piers the Plowman* makes the priest, Sloth, confess his ignorance of his *paternoster*, 'as the preest it syngeth,' but acknowledge his familiarity with 'rymes of Robyn hood and Randolf erle of Chestre.*' Numbers of such 'rymes' or ballads, chanted or recited from house to house by minstrels of the humbler order, were current during this period, though the majority of them are lost to us. But, even now, those collected by Ritson with reference to the Sherwood outlaw (so popular even in Bishop Latimer's day as to make the good prelate complain bitterly that his sermons were neglected for the 'traytoure' Robyn Hood †), make a book by themselves. For *Chevy Chase*, *Sir Patrick Spence*, *The Gaberlunzie Man*, *The Not-Browne Mayde*, and the remainder of those which Time has spared, the student is referred to the *Reliques* of Bishop Percy, the *Border Minstrelsy* of Scott, the *Ballad Book* of William Allingham, and the collections of Motherwell, Jamieson, Bell, Aytoun, and others.

* *Piers the Plowman*, Edited by Skeat, 1869: B-text, *Passus* v. See the entire passage in Appendix A, Extract XI.

† *Sixth Sermon before Edward VI.*, 1549, 173-4 (Arber's reprint, 1869). See also Appendix A, Extract XX.

CHAPTER IV

THE AGE OF SPENSER, SHAKESPEARE, AND
BACON.

1550-1625.

32. SUMMARY OF THE PERIOD.—33. THE POETS: GASCOIGNE, SACKVILLE.—34. SIDNEY.—35. SPENSER.—36. THE MINOR POETS.—37. THE GROWTH OF THE ENGLISH DRAMA.—38. EARLY ENGLISH PLAYS.—39. THE PRECURSORS OF SHAKESPEARE: MARLOWE, ETC.—40. SHAKESPEARE.—41. THE CONTEMPORARIES OF SHAKESPEARE: JONSON, WEBSTER, BEAUMONT AND FLETCHER, MASSINGER, ETC.—42. THE PROSE WRITERS: ASCHAM.—43. LILY.—44. HOOKER, RALEIGH.—45. BACON.—46. BURTON, SELDEN, LORD HERBERT.—47. THE MINOR PROSE WRITERS.—48. THE AUTHORIZED VERSION OF THE BIBLE.

32. Summary of the Period.—According to the classification we have hitherto adopted, the stage of 'Middle English,' or English 'in revival' or 'supremacy,' came to an end with the first half of the sixteenth century (*see* p. 8, s. 3). With 1550 begins the period of 'Modern English,' or English in 'sole dominion.' This continues to the present day; for, generally speaking, the English of the Victorians does not essentially differ from that of the Elizabethans. The more material alterations in the grammar and vocabulary of the language had been effected when the two great revolutions had done their work. It must, however, be once more repeated that the dates here given for the commencement and termination of these successive stages of transition are at the best approximate. During the second revolution, that breaking-up of the grammar which is the main characteristic of the first, would still proceed, though less appreciably; and, if it be asserted that no so-called linguistic revolution has taken place since 1550, it does not by any means follow that our language has undergone *no* changes in structure or substance during the period that intervenes. The dates used simply denote or limit the epochs during which the two great movements were in most noticeable activity. Time, says one of the great writers of this era (Lord Bacon), 'Innovateth greatly, but quietly, and by degrees,

scarce to be perceived; '* and the alterations of a language are effected in the same imperceptible yet resistless manner.

The foregoing chapter extended over two centuries; the present includes seventy-five years only. But these seventy-five years constitute the most prolific period in our literature. Never, in England at least, has been witnessed so magnificent an outburst of the creative faculty, so rare an assembling of splendid and diverse powers. Spenser, Shakespeare, Bacon—the luminous names alone out-dazzle all around them. Yet the plays of Webster and Marlowe (to take a pair at random), the verse of Sackville and Sidney, the prose of Hooker and Raleigh, might well have sufficed to make a time illustrious; and behind these again there is a host of contemporaries scarcely less gifted.

The three great writers of this 'golden age' of English history—for, be it remembered, it was also the age of Drake, of Cecil, and of Walsingham—serve to centralize the different groups of poets, playwrights, and prose-writers. Spenser's brief life ended in 1599, and the majority of his poems were produced in the latter half of the reign of Elizabeth. To the close of the same period, and the early years of James, belong the plays of Shakespeare; while Bacon's works are confined, almost exclusively, to James' reign. Romantic poetry may therefore be said to have reached its zenith first, dramatic poetry next, and prose last. Hence, the writers of the period under consideration fall easily into the succession adopted in this chapter. If a classification be desirable, s. 33 to s. 37 may be said to treat of 'Spenser and the Poets,' s. 37 to s. 42 of 'Shakespeare and the Dramatists' and s. 42 to s. 48 of 'Bacon and the Prose Writers' But such an arrangement can be adopted solely for convenience sake, as some of the so-called poets wrote plays and prose, and many of the dramatists are famous by works that are purely poetical.

33. The Poets: Gascoigne, Sackville.—The *Steele Glas*, a by-no-means 'toothless satire,' in blank verse, on contemporary fashions and follies, is the most important of the poetical works of **George Gascoigne** (1536?-1577), who, after varied fortunes, settled down as a courtier and masque writer, in which latter capacity he contributed, by his *Princely Pleasures at Kenelworth*, to the entertainment given by Leicester to Queen Elizabeth in 1575 (see also p. 61, s. 38). The literary reputation of **Thomas Sackville, Earl of Dorset** (1536-1608), Lord High Treasurer of England, rests

* *Essays or Counsels, Civil and Morall*, 1626, p. 527 (Arber's reprint, 1871).

chiefly upon his connection with the *Myrroure for Magistrates*, the plan of which he had himself originated, a series of metrical narratives of the lives of illustrious and unfortunate persons—Boccaccio's *De Casibus Virorum Illustrium* over again, in fact (see p. 41, s. 19). The first edition of the *Myrroure* by **William Baldwin** (fl. xvi. cent.) and **George Ferrers** (1512?–79) was published in 1559; to the second, Sackville contributed an *Induction* or prologue in the seven-line stanza, and the *Complaint of Henry, Duke of Buckingham*—the Buckingham of Shakespeare's *Richard III.* (d. 1483). It was subsequently continued by 'various hands'—**Thomas Phaer**, who translated the *Aeneid*, and **Thomas Churchyard** (1520–1604), a multifarious poet, among others; but Sackville's portions alone have saved the work from comparative oblivion. The scene of the *Induction* is laid in Hell, where, at the gates of Elysium, the characters relate their stories, and it includes a number of sombre and powerful personifications of *Remorse*, *Avarice*, and so forth, which will bear a comparison with Spenser's delineations. 'But,' says Campbell, 'though the *Induction* to *The Mirror for Magistrates* displays some potent sketches, it bears the complexion of a saturnine genius, and resembles a bold and gloomy landscape on which the sun never shines*' (see also p. 61, s. 38).

34. **Sidney**.—Having regard to his historical eminence, the works of **Sir Philip Sidney** (1554–86) are scarcely equal to his fame. One is almost disconcerted to find that the literary claims of the noble soldier of Zutphen,—the '*Lumen familiæ suæ*,' and 'jewell of his times,'—the candid courtier and the precocious ambassador—are based upon a lengthy (yet unfinished) 'pastoral romance,' a few fashionable love-poems, and a not very extensive essay. Yet it should be remembered that these were, at best, but recreations, not destined for the public eye.† The *Arcadia*, 1590 (first referred to), was composed in retirement at Wilton ten years previously to amuse the poet's sister, Mary, Countess of Pembroke, Ben Jonson's 'subject of all verse;' and its author is said to have expressed his desire that it should be destroyed; the *Astrophel and Stella* are sonnets to Penelope Devereux, afterwards Lady Rich; and the *Apologie for Poetrie*, though undoubtedly prompted by the strictures upon poets in the *Schoole of Abuse*, and its sequel, published in 1579 by **Stephen Gosson** (1555–1624), remained in MS. until 1595. The poems and the essay are the most memorable of his productions. Charles Lamb (there can be no more competent judge of Elizabethan

* *Essay on English Poetry*, 1848, p. 152.

† They were all published after Sidney's death.

'work) praises the sonnets highly ; * and the reader may be especially referred to the one beginning, *With how sad steps, O Moon, thou climb'st the skies* ; and to the *Highway, since you my chief Parnassus be*—which even Hazlitt, who failed to admire the author, could not refrain from quoting.† Longfellow has called the *Apologie* 'a golden little volume, which the scholar may lay beneath his pillow.' But, despite its exalted chivalry and elaborate eloquence,—for, be it remarked, Sidney's prose is, artistically, far in advance of that of preceding writers,—the tediousness of the *Countess of Pembroke's Arcadia* will always to some extent neutralise the beauties that it undoubtedly contains.

35. **Spenser.**—Under his pseudonym of *Astrophel*, Sidney was mourned by a more illustrious contemporary—**Edmund Spenser** (1552?–99), whose beautiful monody upon the death of his friend was published in 1595, inscribed to Sidney's widow, then Countess of Essex. The record of Spenser's life is as scant as that of Chaucer or Shakespeare. Born in London in 1552, he was educated at Cambridge, where he formed a friendship with that **Gabriel Harvey** (1545–1630), who desired that he might 'be epitaphed the inventor of the [not yet naturalised] English hexameter,' and by whom he was later (*circa* 1578) introduced to Sidney. To Sidney, 'as most worthie of all titles both of learning and chivalry,' he inscribed his first published work—the *Shepherd's Calendar*—in which Harvey figures as 'Hobbinol.' In 1580 he went to Ireland as Lord Wilton's secretary, returning in 1582. Four years after this, Elizabeth presented him with the estate of Kilcolman, the obligation by patent to cultivate which, determined his residence in Ireland. Here he designed and wrote the commencement of the *Faery Queene*. Raleigh—the Shepherd of the Ocean'—(as Spenser afterwards styles him in a poetical account of the occurrence),‡ visited him at this period, and urged him to present his poem to Elizabeth. The Queen received it graciously, and granted the poet a pension of 50*l.* per annum, from which it has been inferred that he was, virtually, the first of the Laureates. In 1594, he was married, at Cork, to the lady whose wooing and winning he has celebrated in his *Amoretti* and *Epithalamion*. During Tyrone's Rebellion, in 1598, the Irish insurgents burned his castle of Kilcolman, and one of his children perished in the flames. The poet himself escaped to London, and died shortly after in King Street, Westminster, certainly in

* *Last Essays of Elia*.

† *Lectures on the Literature of the Age of Elizabeth*, 1870, vi. 212. See also Appendix A, Extract XXV.

‡ *Colin Cloute's come home again*.

straitened circumstances; but not—let it be hoped—actually ‘for lake of bread,’ as Ben Jonson puts it.* At his own desire, he was buried in Westminster Abbey by the side of Chaucer—the revered Tityrus of his *Aeglogues*.

The *Faery Queene*, Spenser’s longest and most ambitious poem, is an unfinished allegory. Its plan is sufficiently described in the explanatory letter to Raleigh, prefixed to the first three books published in 1590. ‘The generall ende . . . of all the booke,’ says the author, ‘is to fashion a gentleman or noble person in vertuous and gentle discipline.’ Of this, King Arthur is his exemplar, and he strives ‘to pourtraict’ in him, ‘before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised.’ Each ‘morall vertue,’ if the work had been finished, would have had its special book and patron knight, whose individual adventure is laid upon him by the Faery Queene. Thus *Holinesse* has its patron in the Redcrosse Knight (Bk. i.); *Temperaunce* in Sir Guyon (Bk. ii.); and *Chastitie*, in the ‘lady knight,’ Britomart (Bk. iii.). Arthur, to whom no special virtue is allotted, represents *Magnificence*, which includes all, and he assists in every book, succouring the rest when in need. The origin of the several adventures was to have been revealed in the concluding book, ‘where,’ says the author, ‘I devise that the Faery Queene kept her annuall feast twelve daies, uppon which twelve severall dayes, the occasions of the twelve severall adventures hapened, which being undertaken by xii. severall knights, are in these twelve books severally handled and discoursed.’ †

In addition to the virtues which they typified, each of Spenser’s characters figured some special contemporary. ‘The original of every knight,’ says Dryden, ‘was then living in the court of Queen Elizabeth; and he attributed to each of them that virtue, which he thought was most conspicuous in them; an ingenious piece of flattery, though it turned not much to his account.’ ‡ The Queen herself sufficed to the two characters of Gloriana and Belphebe; and Sidney was Arthur, to whom, in the all-resolving twelfth book, Gloriana was to have been triumphantly united. But the judicious modern reader will probably set aside the ‘continued Allegorie’ altogether, and surrender himself entirely to the poet’s lofty morality and splendid descriptions,—to the inexhaustible succession of images that, ‘like the vapours which rise ceaselessly from the ocean, ascend, sparkle, commingle their scrolls of snow and gold, whilst below them new

* As reported by Drummond of Hawthornden.

† See also Appendix A, Extract XXIII.

‡ *Discourse on Satire*, Dryden’s *Works*, 1867, 386.

mists and yet new mists again arise in undimmed and undying procession.* He will be thankful that the absence of six books (for only fragments of the seventh remain) has not materially affected what time has preserved.

Spenser's greatest work leaves little space for any detailed account of his lesser pieces. The *Shepherd's Calender*, 1579, which preceded it, was a series of twelve *Aeglogues*, of which the defects are that they are 'framed (in Sidney's words) to an old rustick language,' and marred by a warp of ecclesiastical allegory. *Mother Hubbard's Tale*, 1591, or the adventures of a fox and an ape, is 'a sharp and shrewd satire upon the common method of rising in Church and State.' *Colin Cloute's come home again*, 1595, the *Amoretti*, and the splendid *Epithalamion* on his own courtship and marriage; the *Prothalamion* in honour of the double marriage of the ladies Katherine and Elizabeth Somerset, 1596, and the *Four Hymns* in praise of Love, of Beauty, of Heavenly Love and Heavenly Beauty, 1596, are some of his more important minor pieces. His sole remaining prose work, *A View of the State of Ireland, written dialogue-wise between Eudoxus and Ireneus*, was first published in 1633, after his death.

The language of Spenser's poetry is designedly archaic, and rather resembles that of Chaucer ('For hee of Tityrus his songs did lere') than that of his own time. The stanza of the *Faery Queene*, now known as the Spenserian stanza, is the eight-line measure of Ariosto, another of the poet's models, with the addition of an Alexandrine line. An example will be better than a formula:—

'And more, to lulle him in his slumber soft,
A trickling streame from high rock tumbling downe,
And ever-drizzling raine upon the loft, [*sky*]
Mixt with a murmuring winde, much like the sowne
Of swarming bees, did cast him in a swowne :
No other noyse, nor peoples troublous cryes,
As still are wont t'annoy the walléd towne,
Might there be heard : but carelesse Quiet lyes
Wrapt in eternall silence || farre from enemyes.'

(*Faery Queene*, Bk. i. Canto i. 41.)

In the last line, the cæsura, for the sake of variety, is placed at the seventh syllable. Spenser more usually puts it in the middle of the verse, as in the last line of the stanza which immediately precedes the one above quoted:—

'And unto Morpheus comes, whom drownéd deepe
In drowsie fit he findes || of nothing he takes keepe.'

* Taine, *Histoire de la Littérature Anglaise*, Bk. ii. chap. i. 333.

The Spenserian stanza is a favorite with English versifiers. Thomson, Campbell, Byron, and others have used it successfully; and it was employed by the late Mr. Worsley with happy effect in his translations of the *Iliad* and *Odyssey*, the latter poem especially (1861-81).*

36. **The Minor Poets.**—The minor poets of the Elizabethan age are very numerous; and, for the most part, well worthy of more than a passing notice. The scope of this volume, however, restricts us to a brief selection.† The first to be named is **William Drayton** (1563-1631), whose most famous work, the *Poly-Oblion*, 1612-22, is a metrical and topographical description of England, extending to 34 books, and "illustrated with a profusion of historical and legendary allusions." It is said to be accurate. Drayton also wrote an elegant and lively little poem, entitled *Symphonie, or the Court of Fairy*. **Samuel Daniel** (1562-1619), Master of the Queen's Servants under James, and Laureate after Spenser, was the author of a metrical history of the wars of Lancaster and York: *Musophilus*, a dialogue concerning a defence of learning; and a collection of 17 sonnets entitled *Tears*—perhaps the most poetical, though the first named is undoubtedly the most important of his productions. **Sir John Davies** (1574-1626), Solicitor-General, and Attorney-General, under James I., wrote a metaphysical poem in the heroic quatrain afterwards employed in Dryden's *Asses Mordaunt*, under the title of *Naam Tammam*: *Two Epigrams*, 1. *Humor Humilis*, 2. *The Sea of Man and the Immortality thereof*, 1616, which is praised by Hallam for its closeness of thought and uniformity of power. **John Donne** (1572-1631), sometime Dean of St. Paul's and, as a researcher, famed for his eloquence, is known as a poet by a number of songs, sonnets, marriage poems, funeral poems, and satires, chiefly of a metaphysical cast, the inherent poetry of which is frequently obscured by harsh metres and whimsical conceits, which have given rise to contradictory opinions as to his merits as a poet. **John Fletcher** (1588-1633) and **Thomas Heywood** (1588-1634) were imitators of Spenser, and allegorical poets. *Chloris*, "Love and Triumph on Helicon and Parnassus" are two other works. *1616* is the chief work of the former; and the *Parus* *1633*—under what mystical title the reader will hardly divine an allusion to the story of the human frame "progressing in the intellectual and moral faculties of the soul

* See Appendix A, Entry, LXX.

† For other accounts of these Poets, see the Introduction, Constable, *English Literature*, 1870. For the *Water Poet*, Watson, Warner, and *the* *Reader* is referred to our Dictionary, Appendix, B.

t of the latter, who, chronologically, belongs more strictly to the chapter. To the first-named work Milton is said to have been indebted for certain passages of *Paradise Regained*. **William Drummond**, of Hawthornden (1585–1649),—concludes our list of all minor poets. He is the ‘son-in-the Muses’ of Surrey and Spenser, whose efforts ‘in the Italian metre and stile’ he has equalled, if not excelled, in his sonnets. The reader may compare the following, addressed *To a Nightingale*, with that of Milton upon the same theme (*see* p. 83, s. 57):—

‘Sweet bird, that sing’st away the early howres,
Of winters past, or coming, void of care,
Well pleased with delights which present are,
Faire seasons, budding sprays, sweet-smelling flowers;
To rocks, to springs, to rills, from leamy bowres
Thou thy Creator’s goodnesse dost declare
And what deare gifts on thee hee did not spare,
A staine to human sence in sinne that lowres.
What soule can be so sicke, which by thy songs,
Attir’d in sweetnesse, sweetly is not driven
Quite to forget earth’s turmoiles, spights and wrongs,
And lift a reuerend eye and thought to heauen?
Sweet artlesse songstarre, thou my minde dost raise
To ayres of spheares, yes and to angels’ layes.’ *

a version of the *Iliad* and *Odyssey* characterised by Pope, for its arming fiery spirit,’ as ‘something like what one might imagine for himself would have writ before he arrived at years of discretion.’† **George Chapman** (1557–1634) takes precedence of other metrical translators. He also produced renderings of Virgil’s *Works and Days*, and Juvenal’s *Fifth Satire*, and he completed Marlowe’s translation of the *Hero and Leander* of Musæus. Ovid’s *Metamorphoses* of **Arthur Golding** (d. 1590); the *Iliad* of **Thomas Phaer** (d. 1560) and **Thomas Twyne** (d. 1593); the *Orlando Furioso*, 1591, of **Sir John Harrington** (d. 1612), and the *Recoverie of Jerusalem*, 1600, of **Edward Fairfax** (d. 1632)—the two last especially—also deserve notice.

The Growth of the English Drama.—The germ of the English Drama is to be found in those rude and primitive representations of events in Scriptural history which, as they generally required the exhibition of supernatural power, were, on this account, known to our forefathers as **MIRACLE PLAYS** or **MYSTERIES**. When they were introduced into England is uncertain. In all probability

* Drummond’s Poems, 1832, p. 172 (Maitland Club).

† Preface to the *Iliad*.

they first came to us from France, and were, perhaps, first acted here in French. The earliest recorded performance is that of a *Miracle Play* acted at Dunstable about 1110. It was written by Geoffrey, afterwards Abbot of St. Albans, and was based upon the legend of St. Catherine. Later we learn from Fitz-Stephen, Becket's biographer, that, during the life or soon after the death of that martyr, religious plays were frequently performed in London. Later still they became common in most large cities; and three collections of them, known respectively as the *Townley* or *Woodkirk* (30 plays), *Coventry* (42 plays), and *Chester* series (24 plays) are still extant.

At first the *Miracle Plays* were wholly in the hands of the clergy, who acted them, making them a vehicle to convey religious instruction to the people, and, not infrequently, to enforce or illustrate dogmas. Thus one of the oldest known in MS.—the *Play of the Blessed Sacrament*, 1461.—was based upon transubstantiation. Ultimately the *Miracle Plays* passed from the hands of the clergy into those of the laity, the craftsmen of the different guilds becoming their chief exponents, — occasionally with much propriety, as, for example, when *Noah's Flood*, one of the *Chester* series, was entrusted to the Water-Drawers of the Dee. In many cases, the Scripture characters represented wore the costume of the fraternity to which the actors belonged. This homely and familiar rendering of the sacred stories was often accompanied by grotesque and even profane incongruities. A scene from the last-named mystery, in which Noah and his insubordinate wife come to blows because she obstinately refuses to enter the Ark, is a frequently-cited instance of the former characteristic. The same unfavourable view of the disposition of the patriarch's helpmate prevails in the *Woodkirk* play of the *Career of Noah*, where she persists in continuing her spinning until the rising waters have all but submerged the seat she sits on. In the *Coventry* piece, however, which treats the same subject, she is pictured as amiable and devoted.

The personages of the first Mysteries were confined exclusively to stock characters drawn from Holy Writ and the Legends of the Saints. As these lost novelty, it became necessary to revive the fading interest of the audience by the addition of allegorical embodiments of vices, virtues, conditions of life, &c.: and out of this necessity grew the second stage of the drama—the *MORALITY*, or *MORAL PLAY*. From the *Moral Play*, with its abstract ideas personified, to the modern drama, the transition was natural and inevitable.

the Justices, Mercies, Vices, and Lusty Juventuses of the moralities had banished the sacred actors in the Mysteries, so by themselves gradually yielded their places to representational classes and individuals,—to the existing characters of dramatic life.

The stage for the clerical actors, in the days of the earlier Miracle Plays, was usually erected in the church itself. From the church it was transferred to the churchyard, and thence, as the presentations passed out of the hands of the clergy, to movable platforms or scaffolds 'dragged through the town, and stopped for a performance at certain places designated by an announcement made a day or two before.' From these it was again transferred to barns and halls, lastly to inn yards, 'where windows, and galleries, and verandas commanded a view of a court round which the theatre was built.' The yards of the *Bull*, in Bishopsgate Street, the *Swan Keys*, in Gracechurch Street, the *Bell Savage*, on Ludgate Hill, were regularly used for this purpose when Shakespeare arrived in London.

The Elizabethan Theatre was an extension of, or improvement on, the inn yard. It was commonly of wood and plaster, circular in form, and, in the so-called public theatres, open at the top. A flag, bearing the name of the house, was hoisted on the roof. Inside were boxes, galleries, and a pit or yard without seats. In the roofed buildings cressets, or large rude chandeliers, supplied the place of daylight. Upon the stage, which was generally strewn with rushes, the critics, wits, and gallants lay, and sat on stools, and read, smoked, cracked nuts, and smoked, during the performance. The players' wardrobe was costly enough, but the properties were of the simplest kind, and to denote localities and change of scene the simplest expedients were adopted. At the back of the stage was a permanent balcony in which were represented incidents supposed to take place on towers or upper chambers. The musicians occupied a round balcony projecting from the proscenium. The price of admission to the pit ranged from a penny to sixpence; that to the boxes from one shilling to half-a-crown. The female parts were played by boys. The performance took place in the afternoon.

With three flourishes of trumpets the proceedings began. The curtain was drawn from side to side; a player in a black cloak and oath of bays spoke a prologue, and then with—

'— three rusty swords,
And help of some few foot and half-foot words,'

the Burbages and Alleynes of the period would

'Fight over York and Lancaster's long jars,'*

or

'Tear a passion to tatters . . . to split the ears of the groundlings'†

in the pit. Between the acts there was dancing; after the play, a jig by the clown. Finally, the Queen was prayed for by all the actors, on their knees. The 'jig,' it must be added, was something more than is implied by our modern acceptance of the term. It is described as 'a farcical rhyming composition of considerable length, sung or said by the clown, and accompanied with dancing or playing on the pipe and tabor.'‡

The following are the names, as given by Mr. Dyce,§ of the chief theatres during Shakespeare's time:—*The Theatre* (so called by distinction) and *The Curtain*, in Shoreditch; *Paris Garden*, *The Globe*, *The Rose*, *The Hope*, *The Swan*, on the Bankside, Southwark; *The Blackfriars*, near the present site of Apothecaries' Hall; *The Whitefriars*, *The Fortune*, in Golden or Golding Lane, St. Giles's Cripplegate; and *The Red Bull*, at the upper end of St. John Street. There was also *The Newington Butts Theatre*, frequented by the citizens during summer.'

38. **Early English Plays.**—The oldest English Moral Play that exists in MS. bears the title of *The Castle of Perseverance*, and was written about 1450. There are also two moralities by **Skelton** (see p. 44, s. 24),—the *Nigramansir* and *Magnificence*, the former of which was acted before Henry VII., at Woodstock, in 1504. Of the *Nigramansir* no copy is known to exist. The following is Warton's summary of the latter, which may give some idea of the substance of these entertainments:—'Magnificence becomes a dupe to his servants and favourites *Fansy*, *Counterfet Countenance*, *Crafty Conveyance*, *Clokyd Colusion*, *Courtly Abusion* and *Foly*. At length he is seized and robbed by *Adversyte*, by whom he is given up as a prisoner to *Povertie*. He is next delivered to *Despaire* and *Mischefe*, who offer him a knife and a halter. He snatches the knife to end his miseries by stabbing himself; when *Good Hope* and *Redresse* appear, and persuade him to take the "rubarbe of repentance," with some "gostly gummes" and a few "drammes of devocyon." He becomes acquainted with *Circumspeccyon* and *Perseverance*, follows

* Ben Jonson, Prologue to *Every Man in his Humour*.

† *Hamlet*, Act iii. s. 2.

‡ *Shakespeare's Works*, 1866, i. 40. v. also Staunton; and Grant White's *Essay on the Rise and Progress of the English Drama to the time of Shakespeare*, 1865. See also Appendix A, Extract XXV.

§ *Shakespeare's Works*, by Dyce, 1866, i. 44-5.

their directions, and seeks for happiness in a state of penitence and contrition.*

One of the latest of the Moral Plays—*The Three Lords and Three Ladies of London*, printed in 1590, must be dated after 1588, and may almost be regarded as a comedy. **John Heywood's** *Interludes*, or farces, have already been noticed; as also **Udall's** *Roister Doister* (see p. 48, s. 30). The *Gammer Gurton's Needle* of **John Still** (1543–1607), Bishop of Bath and Wells, a comedy turning upon the loss and ignoble recovery of an old-wife's needle, is the next in point of date (1566). The first tragedy extant is the *Ferrex and Porrex* (sometimes called *Gorboduc*) of **Sackville** (see p. 51, s. 33) and **Thomas Norton** (d. about 1600), a frigid production in blank verse, which was acted by the gentlemen of the Inner Temple, in 1561. Next, as the first play extant in prose, comes the *Supposes* of **Gascoigne** (see p. 51, s. 33), an adaptation from Ariosto, acted in 1566, and his blank verse *Jocasta*, a tragedy from Euripides. With these the Elizabethan Drama may be fairly said to have commenced its career.

39. The Precursors of Shakespeare.—Lyly, Peele, Greene, Marlowe, Kyd and Nash are the most distinguished of the dramatists who immediately preceded Shakespeare. A detailed list of their plays cannot be attempted here, and we must content ourselves with simply naming their principal works. **John Lyly**, the Euphuist (1553–1606), whom we shall hereafter notice under the Elizabethan prose-writers, was the author of *Campaspe*, *Endymion*, and several other plays on mythological subjects, mostly in prose, and, as a rule, cold and artificial in style, but containing some beautiful lyrics, notably the well-known lines beginning *Cupid and my Campaspe played*. *The Love of King David and fair Bethsabe* is the most celebrated drama of **George Peele** (1552–1598). In another of his—the *Old Wives' Tale*, on account of some coincidences, Milton is said to have found hints for *Comus*,—a suggestion which, if valid, is of no great importance. **Robert Greene** (1560–1592), a voluminous pamphleteer, and ultimately-repentant Bohemian, wrote a number of pieces for the stage, of which the most pleasing are his comedies of *Friar Bacon and Friar Bungay*, and *George-a-Greene*, the *Pinner of Wakefield*. **Thomas Kyd** (xvi. cent.) is chiefly known in connection with a play called *Jerónimo*, the authorship of which is doubtful. To this, under the title of *The Spanish Tragedy*, or *Hieronimo is mad again*, Kyd wrote a sequel, which, deducting a certain fustian for which the author was 'proverbial even in his own

* *Hist. of Eng. Poetry*, ed. by W. Carew Hazlitt, 1871, iii. 289.

day,' contains some depth of thought and passion. *Summer's last Will and Testament* is the one conspicuous dramatic effort of **Thomas Nash** (1564?-1601?), perhaps more famous as a caustic pamphleteer and an unscrupulous satirist—witness his baiting of poor Gabriel Harvey (see p. 53, s. 35), and his battle with the controversialist Hydra of the Puritans, 'Martin Mar-prelate.' But **Christopher Marlowe** (1564-1593), already mentioned as the translator of *Musæus* (see p. 57, s. 36), was undoubtedly the greatest of the pre-Shakesperian writers, and 'the true founder of the dramatic school;—'

' For that fine madness still he did retain
Which rightly should possess the poet's brain.'

(Drayton.)

'In delineating character, he reaches a degree of truth to which they [the predecessors of Shakespeare] make comparatively slight approaches; and in *Faustus* and *Edward the Second* he attains to real grandeur and pathos. Even in his earlier tragedy, *Tamburlaine*, amid all its extravagance of incident and inflation of style, we recognise a power which none of its contemporaries possessed.'† Besides the above-named plays, Marlowe wrote *The Jew of Malta*, and he is also the author of the beautiful lyric,—*Come live with me, and be my love*, to which Sir Walter Raleigh wrote the almost equally celebrated answer,—*If all the world and love were young*. Marlowe died at thirty, by a thrust from his own dagger, which had been turned against him in a tavern brawl. Indeed, misfortunes or excesses appear to have been the fate and portion of most of the earlier Elizabethan playwrights. Of those already mentioned:—Lyly, in one of his latest petitions to the Queen, speaks of 'patience to his creditors, melancholy without measure to his friends, and beggarie without shame to his family,' as the only legacies he has to leave; Kyd died miserably; Nash wrote for bare existence,—to use his own words, 'contending with the cold and conversing with scarcity;' Peele, again, was poor and dissolute, and Greene, after a life of follies and contritions, ended at last ignobly of an illness brought on by a surfeit.

40. **Shakespeare**.—The brief paragraphs which can be given in these pages to **William Shakespeare** (1564-1616) must, of necessity, be inadequate to the subject. It is easy enough, in the spirit of the words of Chaucer's *Man of Law*, to make a 'short tale' of the 'chaf' and 'stre,' but it is impossible to do justice to the

* Taine, *Eng. Literature* (Van Laun's Trans.), i. 237.

† Dyce, *Shakespeare's Works*, 1866, i. 47.

'corn.' In so far, however, as the life proper of our greatest writer is concerned, a limited space will suffice for the slender collection of facts which have been established respecting it; for, even at this date, a century's curiosity has added little to the well-worn and well-known summary, setting forth that,—'All that is known with any certainty concerning Shakespeare is—that he was born at Stratford-upon-Avon—married and had children there—went to London, where he commenced actor, and wrote poems and plays—returned to Stratford, made his will, died, and was buried.'*

The parents of Shakespeare were John Shakespeare, of Stratford, and Mary Arden. He was born in 1564, and christened on the 26th April, in that year; acquired, it is supposed, his 'small Latin and less Greek' at the Stratford grammar-school; perhaps,—if we may so interpret a passage in a contemporary writer,—passed some time in an attorney's office; and was married, in 1582, to Anne Hathaway, the daughter of a yeoman in an adjoining hamlet. Shortly afterwards, for unknown reasons, he quitted his native town, left his wife and children at Stratford, came up to London, and joined the Blackfriars company of players. From this date (1586?) to 1592, little is known of his movements. In the latter year, as would appear from the *Groatsworth of Witte* of Robert Greene (*see* p. 61, s. 39), he had become sufficiently expert as an author and adapter to have excited the envy of rival dramatists:—'There is an upstart crow,' says the above-mentioned writer, 'beautified with our feathers, that, with his *Tygres heart wrapt in a player's hyde* [a parody of a line in Henry VI., Third Part, Act 1. sc. 4], supposes hee is as well able to bombast out a blanke verse as the best of you; and beeing an absolute Johannes Fac-totum, is, in his own conceyte, the only SHAKESPEARE in a countrey.' In 1593, he published his *Venus and Adonis*, styled in its preface 'the first heir of his invention,' and, in 1594, *Lucrece*,—both dedicated to Henry Wriothlesly, third Earl of Southampton. In 1597, from his purchase of a large house in his native town, it may be assumed that his career had been sufficiently prosperous; and, in 1598, another and less equivocal allusion is made to his literary reputation. In his *Palladis Tamia: Wits Treasury*, Francis Meres writes as follows:—'As the soule of Euphorbus was thought to live in Pythagoras, so the sweete-wittie soule of Ovid lives in mellifluous and hony-tongued Shakespeare; witnes his *Venus and Adonis*, his *Lucrece*, his sugred *Sonnets* among his private friends, &c. . . . As Plautus and Seneca are accounted the best for comedy and tragedy among the Latines, so Shakespeare among the

* George Steevens, 1780.

English is the *most excellent* in both kinds for the stage;’ and he goes on to enumerate some of his tragedies and comedies. Omitting a few intervening facts relating to his family, the next thing of importance concerning the poet is his removal to Stratford about 1604. Here, occupying himself in agricultural pursuits, he lived in retirement until his death, which took place on the 23rd of April, 1616, at the age of 52. The record of his life, it will be seen, affords little or no information with regard to his personal character. But there is no reason to suppose that it was not in consonance with his literary eminence. Behind that ‘livelong monument’ which he has built for himself, to use Milton’s words, ‘in our wonder and astonishment,’ the placid figure of the poet may be discerned dimly,—a kindly, noble, and equal-minded man. ‘I lov’d him,’ says his rival, Ben Jonson, ‘and doe honour his memory (on this side Idolatry) as much as any. Hee was (indeed) honest, and of an open, and free nature: had an excellent phantsie; brave notions, and gentle expressions: wherein hee flow’d with that facility, that sometime it was necessary he should be stop’d. . . . But hee redeemed his vices [*i.e.* his literary vices], with his virtues. There was ever more in him to be prayesd, then to be pardoned.’*

As a detailed list of the dramatic works of Shakespeare, with the approximate dates of their production, is given in the note to this chapter,† it is not necessary to particularise them here. It may be stated, however, that *quarto* editions of the following plays were issued during the author’s lifetime:—(1) *Richard II.*, 1597; (2) *Richard III.*, 1597; (3) *Romeo and Juliet*, 1597; (4) *Love’s Labour’s Lost*, 1598; (5) *Henry IV.*, Part 1, 1599; (6) *Henry IV.*, Part 2, 1600; (7) *Much Ado About Nothing*, 1600; (8) *Henry V.*, 1600; (9) *The Merchant of Venice*, 1600; (10) *Titus Andronicus*, 1600; (11) *Midsummer Night’s Dream*, 1600; (12) *The Merry Wives of Windsor*, 1602; (13) *Hamlet*, 1603; (14) *King Lear*, 1608; (15) *Troilus and Cressida*, 1609; and (16) *Pericles*, 1611. In 1622, *Othello* was published; and in 1623 appeared the first complete *FOLIO* edition of the author’s *Comedies, Histories, & Tragedies: Published according to the True Originall Copies*, which included all the foregoing plays (with the exception of *Pericles*) and twenty others. The collectors were John Heminge and Henry Condell, Shakespeare’s fellow-actors and co-partners in the *Globe Theatre*; the printers were Isaac Jaggard and Edward Blount, and the volume contained a portrait by Droeshout, with lines by

* *Timber: De Shakespeare nostrat.* 1641.

† See Appendix C; *The Plays of Shakespeare.*

Ben Jonson. The 'putters forth' claimed to have used the 'true original copies,' but it is more than probable that their real sources were the above-mentioned *quartos*, or imperfect transcripts of the author's MSS. A second *folio* edition, memorable as containing Milton's first published English poem (see p. 82, s. 57), followed in 1632; and a third in 1664, to which the seven following plays were added:—(1) *Pericles, Prince of Tyre*; (2) *The London Prodigall*; (3) *The History of Thomas Lord Cromwell*; (4) *Sir John Oldcastle, Lord Cobham*; (5) *The Puritan Widow*; (6) *A York-shire Tragedy*; and (7) *The Tragedy of Locrine*. Of these the first alone has been retained. The earliest annotated Edition of Shakespeare's plays was that of Nicholas Rowe, 1709–10. Since that date commentators have been innumerable.

Of Shakespeare's minor works, two have already been mentioned (see p. 63, s. 40). To the poems of *Venus and Adonis* and *Lucrece* must be added the collection entitled *The Passionate Pilgrime*, 1599, and the 'sugred sonnets' referred to by Meres, 1609. Beyond recording the opinion of Mr. Staunton 'that although these [last-mentioned] poems are written in the poet's own name, and are, apparently, grounded on actual incidents in his career, they are, for the most part, if not wholly, poetical fictions,' we cannot touch upon the vexed question of their intention or the person to whom they were addressed. For those curious upon this point, ample suggestion will be found in the works of Messrs. Brown, Boaden, Massey, and others.

To select a suitable testimony to Shakespeare's genius is far more difficult than to find one. His prime and all-inclusive characteristic was the perfection of his imaginative faculty:—'He was of imagination all compact,' as he says of his own poet. 'He had a complete imagination—in this his genius lay,' says M. Taine; and the definition might content us. But a few words at hand may be quoted, because they carry this idea a little further. 'His great merit is, that he had no peculiar or prominent merit. His mind was so well constituted, so justly and admirably balanced, that it had *nothing in excess*. It was the harmonious combination, the well-adjusted powers, aiding and answering to each other, as occasion required, that produced his completeness, and constituted the secret of his great intellectual strength.'*

As regards his work (we here borrow the words of a master of literary style), 'In the gravest sense it may be affirmed of Shakespeare, that he is among the modern luxuries of life; that life, in

* *Memoir of Jonson*, by Barry Cornwall, in *Moxon's Edn.* 1842, p. xxxv.

fact, is a new thing, and one more to be coveted, since Shakespeare has extended the domains of human consciousness, and pushed its dark frontiers into regions not so much as dimly descried or even suspected before his time, far less illuminated (as now they are) by beauty and tropical luxuriance of life In Shakespeare all is presented in the *concrete*; that is to say, not brought forward in relief, or by some effort of an anatomical artist, but embodied and imbedded, so to speak, as by the force of a creative nature, in the complex system of a human life; a life in which all the elements move and play simultaneously, and with something more than mere simultaneity or co-existence, acting and re-acting each upon the other,—nay, even acting by each other and through each other. In Shakespeare's characters is felt for ever a real *organic* life, where each is for the whole and in the whole, and where the whole is for each and in each. They only are real incarnations From his works alone might be gathered a golden bead-roll of thoughts the deepest, subtlest, most pathetic, and yet most catholic and universally intelligible; the most characteristic, also, and appropriate to the particular person, the situation, and the case; yet, at the same time, applicable to the circumstances of every human being, under all the accidents of life, and all vicissitudes of fortune.*

41. **The Contemporaries of Shakespeare.**—The dramatist with whom we propose to head this class is generally admitted to hold the second place in the Elizabethan School. If Shakespeare had little learning, his contemporary, **Ben Jonson** (1574–1637), was perhaps unwieldily equipped with erudition, although—to use Mr. Campbell's figure—it does not impair his activity. Expanding this, M. Taine compares him to 'the war elephants which used to bear towers, men, weapons, machines, on their backs, and ran as swiftly under the freight as a nimble steed.' Jonson, like the scholar he was, sought his models among the ancients, and endeavoured to construct his pieces in accordance with classical precepts. Unfortunately, it is the defect of *Sejanus*, 1603, and *Cataline*, 1611, that these 'labored and understanding works' can claim no loftier praise than that of being excellent mosaic. Upon his Comedies of Manners and Character (or rather characteristics—for he does not so much depict character as personify abstract qualities), †—upon *Every Man in his Humour*, *Volpone*, *The Silent Woman*, and the *Alchemist*, his reputation principally rests. Nevertheless, in *Cynthia's Revels* and other *Masques* (of which class of composition

* De Quincey, *Works*, 1862-3, xv. 71, 72, 82.

† Hallam, Taine.

as been called the creator), in the beautiful pastoral of the *Sad Shepherd*, and in numerous exquisite lyrics, he exhibits a delicate of poetry distinct from, and of a higher rank than classic re-
 luction or the portraiture of humours. From the literary note-
 : which he quaintly entitled *Timber; or, Discoveries made upon*
 : and *Matter*, a quotation has already been made (see p. 64, s. 40).
 life was a chequered one. He began as a bricklayer,—turned
 ier, actor, and dramatist successively,—became laureate and
 sioner under James and Charles,—died poor, like most of his
 hren, and was buried in Westminster Abbey, under the simple
 aph, 'O rare Ben Jonson!' cut—so runs the story—at the in-
 ce and charges of a passer-by.

fter Ben Jonson, the leading contemporaries of Shakespeare are
 dleton, Marston, Chapman, Heywood, and Dekker, who began
 rite plays in the latter years of Elizabeth; and Webster, Ford,
 umont and Fletcher, and Massinger, who belong more exclu-
 sively to the reign of James. *The Witch* is the chief work of
 omas Middleton (d. 1627), but it probably owes its vitality
 e to its alleged affinity to *Macbeth* than to any intrinsic merit
 ts own. Eight plays are assigned to **John Marston** (xvii.
 .), a collaborator of Jonson and Chapman; but *The Scourge of*
lainy—a collection of vigorous 'Juvenalian Satires'—shows him
 most advantage. **George Chapman** (1557–1634), who, with
 rston and Jonson, wrote the lively comedy of *Eastward Hoe!*
 d by Hazlitt to contain 'the first idea of Hogarth's Idle and
 ustrious Apprentices'), is better remembered in connection with
 translations already mentioned (see p. 57, s. 36). His chief
 edy is *Bussy d'Ambois*. Of the pieces of untiring, indefatigable
 omas Heywood (xvi. and xvii. cent.), who had, by his own show-
 , an 'entire hand, or at least a main finger,' in some two hundred
 ys—whom Charles Lamb styles 'a sort of prose Shakespeare,' and
 fessor Craik, 'a poetical Richardson,'—the *Woman Killed with*
idness alone endures; while **Thomas Dekker** (d. 1639), a
 ter of facile and pleasing fancy, is chiefly remembered by *For-*
atus, or the Wishing-Cap and *The Honest Whore*, written with Mid-
 ton (v. *supra*). In his *Satiromastix*, Dekker entered the lists with
 son, as one of the poets attacked in the latter's *Poetaster*; and he
 ; also the author of *The Seven Deadly Sins of London*, 1606, and
 ; *Gull's Horn-book*, 1609, the latter a curious repertory of seven-
 nth-century middle-class manners, which is said to have assisted
 st in the *Fortunes of Nigel*.

The remaining dramatists—i.e. those assigned above more exclusively—

to James' reign—rose to a far greater height than their contemporaries of the preceding paragraph. In his own walk, the sombre, sepulchre-haunting genius of **John Webster** (XVIIth century) has not an equal; and *The Duchess of Malfy* and *Vittoria Corombona* afford ample evidence of that 'power of moving a horror skilfully—of touching a soul to the quick' * with which he could inform and energeise the 'perilous incidents' of Italian crime. **John Ford** (1586-1639), author, with Dekker and another, of the *Witch of Edmonton*, had a mind of a cast as melancholy as Webster's, and in *The Brother and Sister*, the *Broken Heart*, and *Love's Sacrifice*, worked upon themes as gloomy and painful. But he had a pathos especially his own, and a verse singularly fluent and beautiful. The colleagues — **Francis Beaumont** (1586-1616) and **John Fletcher** (1576-1625)—the first a lawyer's, the second a bishop's son, deserve, perhaps, the next place to Jonson. 'Taking them all in all, they have left us the richest and most magnificent drama we possess after that of Shakespeare; the most instinct and alive both with the true dramatic spirit, and with that of general poetic beauty and power, [and] the most brilliantly lighted up with wit and humour. . . . † It is difficult to make a selection from their fifty-two plays:—*The Maid's Tragedy*, *Bonduca*, *The Two Noble Kinsmen* (in the composition of which last tradition has associated Shakespeare); ‡ and Fletcher's comedies of *Rule a Wife and have a Wife*, *The Spanish Curate*, *Beggar's Bush*, and the *Elder Brother*, are some of the best known of their productions. To Fletcher's pen alone belongs also the pastoral of the *Faithful Shepherdess*, by which Jonson's *Sad Shepherd* was excelled and Milton's *Comus* anticipated. After Beaumont and Fletcher comes **Philip Massinger** (1584-1640), an eloquent and musical writer. For tragic power, Hallam ranks him next to Shakespeare, and in the higher comedy near to Jonson; but he was deficient in wit. His biographer, Hartley Coleridge, has defined his excellence as consisting 'in the expression of virtue in its probation, its strife, [and] its victory.' His chief plays are *The Virgin Martyr* (with Dekker), and the comedies of *The City Madam*, and *A New Way to Pay Old Debts*,—the last conspicuous for its popular character of 'Sir Giles Overreach.' Massinger closes our list of the Elizabethan dramatists for the present. §

* Charles Lamb, *Spectimens of English Dramatic Poets who lived about the time of Shakespeare*, 1854, i. 196.

† Craik, *Eng. Lit. and Language*, 1871, i. 603.

‡ The beautiful song of *Roses, their sharp spines being gone*, in this play, is certainly Shakespearean.

§ For Lodge, Chettle, Taylor, Wilson, Rowley, Munday, Cyril Tourneur, and some other playwrights of this period (1550-1625), the reader is referred to the *Dictionary Appendix* (E).

Shirley, the last of the race, belongs to the succeeding chapter. (See p. 101, s. 72.)

42. **The Prose Writers: Ascham.**—After Berners' *Translation of Froissart* and Sir Thomas More's *History of Edward V.*, the next English prose works of importance are the *Toxophilus*, 1545, and *Scholemaster*, 1570, of **Roger Ascham** (1515–68), successively Tutor to the Princess (afterwards Queen) Elizabeth, Secretary of Embassy under Edward VI., and Latin Secretary to Queen Mary and her successor. The former work, sub-titled *The Schole of Shoting*, is a treatise written 'dialogue-wise' between Toxophilus and Philologus—lovers of archery and learning—upon the English long-bow, the use of which had been extended and enforced by statutes of Henry VIII.; but the ostensible purpose of the book is often abandoned for moral digressions. The *Scholemaster* is further defined as a 'plaine and perfite way of teachyng children to understand, write, and speake, in Latin tong,' specially designed for private tuition. A third work, the *Cockpitte*, a defence of that pastime, if ever published, is now lost. One of Ascham's first merits lies in this that, deserting the learned languages, he chose to discuss an 'Englishe matter in the Englishe tongue, for Englishe men.'*

43. **Lyly.**—The name of **John Lyly** (1553–1606) has already been mentioned among Shakespeare's predecessors (see p. 61, s. 39). It must be recalled now as one, if not eminent, at least noteworthy among the Elizabethan prose-writers. The 'high fantastical' conceits and 'gallant tropes' of *Euphues; The Anatomy of Wit*, 1579, and its sequel *Euphues and his England*, 1580, have passed so completely out of date that their great contemporary popularity can be explained now only by a supposition that they led a fashion. To the gallants and Court beauties, whose accomplishment and merit it was to 'parley Euphueisme,' not differing greatly from the language of Don Adrian de Armado in *Love's Labour's Lost*, or Fastidious Brisk in *Every Man out of his Humour* (the 'Sir Piercie Shafton' of Scott being an acknowledged caricature), Lyly's *Euphues* was the breviary and text-book. But when the fashion passed away, the text-book fell into disuse so complete, that, for a long period, it has seldom been mentioned without ridicule. This it has not entirely deserved. 'In spite of occasional tediousness and pedantry,' says Canon Kingsley, it is 'as brave, righteous, and pious a book as a man may look into, and [I] wish for no better proof of the nobleness and virtue of the Elizabethan age, than the fact that *Euphues*

* *v. Toxophilus and The Scholemaster, Arber's Reprints. See Appendix A. Extract XXII.*

and the *Arcadia* [see p. 52, s. 34] were the two popular romances of the day.* *Euphues* has been reprinted by Mr. Arber.

44. **Hooker, Raleigh.**—To the already-mentioned prose-writers of the sixteenth century must now be added the illustrious author of those famous *Eight Books of the Laws of Ecclesiastical Polity*, for which the antagonism of Anglicanism and Puritanism that agitated the latter half of Elizabeth's reign furnished the motive. A poor man's son, the boyish abilities of **Richard Hooker** (1554–1600) acquired for him the protection of Bishop Jewel, of Salisbury, at whose charges, and those of a rich uncle, he was sent, about 1567, to Oxford. In 1577 he became M.A. and Fellow of his College. In 1584–5 he was appointed Master of the Temple, his colleague being a certain Travers, who inclined to the Calvinistic tenets which Hooker disapproved. Consequently, 'the pulpit of the Temple,' says Fuller, 'spake pure Canterbury in the morning, and Geneva in the afternoon;†' and this conflict of opinion originated the above-mentioned weighty and vigorous defence of the ritual and ceremonies of the English Church—a work unrivalled in our prose for its sonorous amplitude and dignity, and worthy, in all other respects, 'of the sweetest and most conciliatory of men, [and] the most solid and persuasive of logicians.‡' To finish and elaborate this great work, Hooker relinquished his Mastership, in 1591, for the living of Boscombe, whence, in 1595, he removed to Bishopsborne, where he died. Five only of the 'Eight Books' came complete from their author's hand. The first four, finished at Boscombe, were published in 1593–4; the fifth in 1597. What are called the remaining books were not given to the world until years after his death.

Sir Egerton Bridges collected (in 1813) some of the poems of the ill-fated **Sir Walter Raleigh** (1552–1618), praised by Puttenham (*Art of English Poesie*) for their 'most loftie, insolent [unusual], and passionate wayne'; but his literary glory rests more securely upon the *History of the World* to the end of the Macedonian Empire, 1614, which he composed during his thirteen years' imprisonment in the Tower after the discovery of the Main Plot. 'The Greek and Roman story,' says Mr. Hallam, 'is [here] told more fully and exactly than by any earlier English author, and with a plain eloquence which has given this book a classical reputation in our language, though from its length, and the want of that critical sifting of facts which we now justly demand, it is not greatly read.' § Another of Raleigh's prose works is his *Discovery of the large, rich,*

* *Westward Ho!* 1865, chap. viii.

† *Worthies*, 1840, i. 423.

‡ *Taine, Eng. Literature* (Van Laun's trans.), 1872, i. 380.

§ *Lit. History*, 1864, iii. 378.

his *beautiful Empire of Guiana*, 1596, a personal record of his youth-American experiences.

—45. **Bacon.**—The remarks which prefaced the account of Shakespeare in this chapter (*see* p. 62, s. 40) apply equally to **Francis Bacon** (1561–1626). He was the youngest son of Sir Nicholas Bacon, Lord Keeper of the Great Seal, to which dignity he himself afterwards succeeded,—

‘the destined heir,
In his soft cradle, to his father’s chair,’*

Ben Jonson writes, referring to the youthful precocity and vivacity which attracted to the boy from ‘greatest Gloriana’ herself the title of ‘the young Lord-keeper.’ In 1573, he went to Cambridge. After leaving college he visited France, in the train of Sir Amyas Paulet—‘Ambassador Lieger.’ ‘Being returned from travel,’ says chaplain Rawley, ‘he applied himself to the study of the Common Law, which he took upon him to be his profession.’† In 1593, he was elected as member for Middlesex; in 1603, he was knighted by King James; and then became successively King’s Counsel (1604), Solicitor-General (1607), Attorney-General (1613), Counsellor of State (1616), Lord Keeper (1617), Baron of Verulam (1618), Lord Chancellor (1619), and Viscount St. Albans (1620–1). Then came the check to this rapid progression. In 1621, he was charged with taking presents from suitors in Chancery. He pleaded guilty, was sentenced to a heavy fine and other punishments, from which he was afterwards released. ‘The last five years of his life,’ says Rawley, ‘being withdrawn from civil affairs and from an active life, he employed wholly in contemplation and studies.’‡

As a man, Bacon has been equally censured and excused; and the varied question of his conduct towards his protector, Essex, or the exact amount of his culpability in the case above referred to, are not likely to be settled satisfactorily. Meanwhile—to use the mild verdict of one writer—he was, probably, ‘not without weaknesses of character.’ But, considered from a literary point of view, there can be little doubt of his pre-eminence. ‘Hee seem’d to mee ever, by his worke’—say Jonson’s loving words—‘one of the greatest men, and most worthy of admiration, that had beene in many Ages. In his adversity I ever prayed, that God would give him strength: for Greatnesse hee could not want.’§

The prevailing philosophy at the beginning of the Elizabethan era

* *Underwoods: Lord Bacon’s Birthday.*
† *Rawley in Spedding, i. 5.*

‡ *Rawley in Spedding, i. 8.*
§ *Timber: Lord St. Albans.*

was that of Aristotle. To this, or rather to the degradation of this, Bacon had early conceived a dislike—'not for the worthlessness of the author, to whom he would ever ascribe all high attributes, but for the unfruitfulness of the way; being a philosophy, . . . only strong for disputations and contentions, but barren of the production of works for the benefit of the life of man.'* And indeed, in Bacon's day, its infertility—in the form of scholasticism—had become manifest. It was perishing for lack of vitality, powerless to cope with progressive forces and independent thought. For the outworn procedures of *à priori* reasoning, Bacon suggested the substitution of another method, that of *à posteriori* investigation by observation and experiment. His merit lies in his indication of this, now generally denominated the Baconian or Inductive Method, as opposed to the Deductive Method of Aristotle. 'He raised experience, which hitherto had been only matter of chance, into a separate and independent object of thought;' and 'he awoke a general consciousness of its indispensable necessity.'† It has been said that he did not so much apply the principles of the new Philosophy as propose them. Nevertheless, like Moses on Mount Pisgah—to use the illustration of Cowley—it was his privilege first to behold the Promised Land; and, this being so, it seems profitless to inquire, at this date, whether, without a Bacon, the Inductive Method would have originated in England.

The outline of the new Philosophy has been sketched by its projector in a grand group of works, to which he gave the general title of *Instauratio Magna*—or 'Great Institution' of the Sciences. Of this, the six sections, given in the *Distributio Operis* prefixed to the *Novum Organum*, ‡ are as follow:—

I. *Partitiones Scientiarum*.—This was to be a survey of then existing knowledge, and to it belongs the treatise *De Augmentis Scientiarum*, of which nine books were published in 1623. It is a translation, with large additions, of the author's previous work in English *On the Advancement of Learning*, 1605.

II. *Novum Organum*, or *Indicia de Interpretatione Naturæ*.—This so-called 'New Instrument of Philosophy' is an exposition of the Inductive Method, in two books, first published in 1620. It was valued by its author above all his other works, and was revised, altered, and corrected no less than twelve times. But even this is incomplete.

* Rawley in Spedding, i. 4.

† Schwiegler's *Hist. of Philosophy*, by Stirling, 1868, 152.

‡ *Bacon's Works*, Ellis and Spedding, i. 71, 134. Preface to *Novum Organum*.

III. *Phænomena Universi, or Historia Naturalis et Experimentalis ad condendam Philosophiam*.—These were to be the materials for the new method. Histories of the Winds, 1622,—of Life and Death, 1623,—of Density and Rarity, 1658; the treatise called *Sylva Sylvarum*, 1627, and a few prefaces, are the only works extant which can be properly classed in this section of the *Instauratio*.

IV. *Scala Intellectus*.—This was to contain examples of the operation and results of the method. Nothing exists of it but a preface.

V. *Prodromi, or Anticipationes Philosophiæ Secundæ*.—This was to contain ‘anticipations of the new philosophy,’ i.e., facts established without the aid of the Baconian method, by which they were subsequently to be tested. Nothing remains of this section but a preface.

VI. *Philosophia Secunda, or Scientia Activa*.—This was to be ‘the result of the application of the new method to all the phenomena of the universe.’ [Ellis.]

Such is this great conception, the importance and significance of which are evident. That it was only a half-executed conception, as the preceding list will show, is not surprising. If one man only could have sketched the plan, it was not in one man’s power (even though that man were Bacon) to bring it to completion. He himself speaks of Sect. vi. as a task beyond his strength and hopes—‘*et supra vires et ultra spes nostras collocata*;’* and, in the most finished work of the series—the *Novum Organum*, he reached but the threshold of his theme.

The chief of Bacon’s remaining works, in the order of their publication, are his *Essayes, or Counsels, Civill and Morall* (1597–1624), compressed extracts of experience, the depth and suggestiveness of which are too well known for further comment; the *Wisdom of the Ancients*, 1609, in which the author endeavours to explain the allegory which he believes to be concealed in many of the ancient fables;† the *Book of Apophthegms*, 1625; the *Elements of the Laws of England*, 1636; the *History of Henry VII.*; and the unfinished fable of the *New Atlantis*, 1635, to which Rawley refers, as devised by its author ‘to the end that he might exhibit therein a model or description of a College, instituted for the interpreting of Nature, and the producing of great and marvellous works for the benefit of man.’ (See also p. 46, s. 27).

46. **Burton, Selden, Lord Herbert**.—A writer, who, according to his epitaph at Oxford, consecrated his life to the gloomiest of all sciences, has left a singular tribute to his ruling passion in the

* *Distributio Operis*.

† c. Preface.

so-called *Anatomy of Melancholy*, 1621, a systematic examination of the nature and treatment of hypochondria. Its author, **Robert Burton** (1576-1640), was rector of Seagrave, in Leicestershire. Despite the methodical divisions and subdivisions of the book, quotations of a most multifarious character make up its body and substance. Burton himself terms it a *cento*. It is certainly a *cento* unparalleled. Sterne was notoriously indebted to it, as also (it is said) were the wits of the Augustan and Georgian eras; and since Thackeray makes it the entire library of one of his literary characters, it may be inferred that its use, as a convenient storehouse of out-of-the-way erudition, is not, even now, unknown.

Two other writers, although they cannot be said to belong more exclusively to the reign of James than to that of his successor, nevertheless produced some of their most important works within the period comprised in this chapter. One was **Lord Herbert of Cherbury** (1581-1648), the author of two deistical works, entitled respectively *De Veritate* and *De Religione Gentilium*, the first of which was published in 1624; of a valuable, if partial, *History of the Life and Reign of Henry VIII.*; and a singularly direct and candid autobiography. The other is **John Selden** (1584-1654), a man of a learning as vast as, but better disciplined than, Burton's, author of numerous works, of which the *Treatise of Titles of Honour*, 1614, his largest English work, and the *History of Tithes*, 1618, belong to this period. After his death was published his *Table-Talk*, 1689, reprinted in Mr. Arber's series.

47. **The Minor Prose Writers.**—Foremost among the minor writers comes the unfortunate **Sir Thomas Overbury** (1581-1613), poisoned on account of his opposition to the marriage of Carr, James' favourite, with the Countess of Essex. Overbury was the author of the poem of *The Wife*, and of *Characters or Witty Descriptions of the Properties of sundry Persons*, 1614, pieces characterised by the prevailing taste for conceit and epigram. A valuable and original *Historie of the Turks*, 1610, was written by **Richard Knolles** (1540-1610). Among the chroniclers must be mentioned **Richard Grafton** (d. after 1572); **Raphael Holinshed** (d. 1580), to whose *Chronicles of England, Ireland, and Scotland*, Shakespeare was indebted for some of his raw material; **John Stowe** (1525-1605), author of the well-known *Survey of London*, 1598; and **John Speed** (1552-1629), author of a *History of Great Britain*, 1611. In his *Britannia*, 1586, **William Camden** (1551-1623) described the country topographically; and the achievements of the Elizabethan navigators were carefully commemorated in the

collections of Voyages and Travels compiled by **Hakluyt**, **Purchas**, and others.* For **Jewel**, **Whitgift**, **Cartwright**, and the other theological writers of the period the reader is referred to the Dictionary Appendix at the end of this volume.

Of prose translations, the *Montaigne's Essays* of **John Florio** (d. 1625), the original of Holofernes in *Love's Labour's Lost*, a distinction which he attracted to himself by his censures of the contemporary drama; and (mainly on account of a connection with Shakespeare similar to that of Holinshed's work) the version (1579) of Amyot's *Plutarch* by **Sir Thomas North** (XVI. cent.), are also worthy of notice.

48. The Authorised Version.—The account of the prose writings of the Shakespearean age is fittingly brought to an end by the *Authorised Translation of the Scriptures*, which, originating with the Hampton Court Conference of 1604, was commenced in 1607, and was published in 1611. The basis of this was the so-called *Bishops'*, or *Archbishop Parker's Bible*, 1568, which was to be followed as closely as possible. The *Bishops' Bible* was based upon Cranmer's, which again may be said to derive from Tyndale's version. (See p. 45, s. 26.) To this literary descent, and to the careful collation of the new translation with the earlier ones, must be attributed that mellow archaism of phraseology which apparently removes the language of our present Bible to a period far more remote than the reign in which the translation was actually executed. 'The English of the Authorised Version represents, not the language of 1611 in its integrity, but the language which prevailed from time to time during the previous century.†

* See Dictionary Appendix (E).

Eastwood and Wright, Preface to *Bible Word-Book*, 1866.

CHAPTER V.

THE AGE OF MILTON AND DRYDEN.

1625-1700.

49. SUMMARY OF THE PERIOD.—50. THE 'METAPHYSICAL SCHOOL' OF POETS.—51. COWLEY.—52. HERBERT, CRASHAW.—53. QUARLES, WITHER.—54. HERICK, HABINGTON.—55. THE CAVALIER POETS.—56. WALLER.—57. MILTON.—58. BUTLER.—59. MARVELL.—60. THE MINOR POETS.—61. THE PROSE WRITERS.—62. HOBBS, CLARENDON.—63. FULLER, BROWNE.—64. WALTON.—65. THE DIARISTS.—66. BUNYAN.—67. LOCKE, TEMPLE.—68. THE THEOLOGICALS.—69. THE SCIENTIFIC WRITERS.—70. THE MINOR PROSE WRITERS.—71. THE NEWSPAPER PRESS.—72. THE SURVIVORS OF THE SHAKESPEAREAN STAGE.—73. THE STAGE OF THE RESTORATION.—74. DRYDEN.—75. SHADWELL, LEE.—76. OTWAY, SOUTHERNE.—77. THE COMIC DRAMATISTS.

49. *Summary of the Period.*—The period embraced by the last chapter came to an end with the death of James I., in 1625. The present chapter extends from that date to the close of the seventeenth century. It includes the reign of Charles I., the Commonwealth, the Protectorates, the reigns of Charles II. and James II., and (two years only excepted) the reign of William and Mary. Taking the commencement of the Civil War as one point of division, and the Restoration in 1660 as another, this epoch of English literary history may be arranged in three stages—the first from 1625 to 1640, the second from 1640 to 1660, and the third from 1660 to 1700,—the date of the death of Dryden.

During the first of these stages the great school of dramatists, which had thrown a lustre over the two previous reigns of Elizabeth and James, was slowly dying out. Of the major prose writers of James' reign, only Selden and Lord Herbert were still active, Bacon having died in 1626. A hush preceded the coming struggle, and literature flourished chiefly in the hands of a little group of poets, of whom Jonson, in his minor pieces, and Donne (*see* p. 56, s. 36), who lived until 1631, may be said to be the leaders. Of these, Cowley, Wither, Herbert, Crashaw, Habington, Quarles, Suckling, and Carew had all published poems before 1640, and in that year Denham's masterpiece was written. Nothing had been printed of

Milton's earlier poetry, some of which belongs to this school, but the Epitaph *On Shakespear*, *Comus*, and *Lycidas*,—the two first anonymously, the last with the writer's initials only. *L'Allegro* and *Il Penseroso*; the majority of the *Sonnets*, and most of the shorter pieces, however, are all supposed to have been *composed* before the last-mentioned date.

During the whole of the second stage (1640–1660) the great poet practically laid by his 'singing robes' for controversial prose, and, with some few exceptions, the bulk of the little literature was of this kind. As, after Chaucer, the Wars of the Roses and the Reformation were succeeded by a literary dearth, so now the Civil Wars and the Puritan Revolution gave rise to a temporary suspension of works of imagination. The closing of the theatres in 1642 put an end to plays. Most of the lesser minstrels were silent during the storm, or, if they sang at all, their song was changed. 'Either the time of their literary activity did not coincide with the period of struggle, but came before it, or after it, or lay on both sides of it; or what they did write of a purely literary character during this period was written in exile.*

With the Restoration the third stage began, and the drama, considerably modified by French influences, became at once the popular form of literature. If *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes* were produced during the reign of Charles II., they must be regarded as produced in spite of their surroundings. The years from 1660 to 1700 belong, above all, to Davenant and Dryden, to Otway, Southerne, the Comic Dramatists and their congeners. In the present chapter we shall take the poets first in order (s. 50 to s. 60), the prose writers next (s. 61 to s. 71), and the dramatists last (s. 72 to s. 77).

50. The 'Metaphysical School' of Poets.—To the majority of the verse-writers referred to above as following the fashion of Donne, Johnson,† perhaps taking a hint from Dryden, applies the adjective 'metaphysical.' The qualification has been demurred to by Southey, who, nevertheless, refrains from proposing a better. By Hallam it is held to be more exactly applicable to writers like Sir John Davies (*see* p. 56, s. 36); but, correct or incorrect, it will probably continue to be used in describing this particular group of poets. Perpetual striving after novelty, intricacy of conceit, and a certain lettered quibbling are their chief characteristics. Wit and

* *Mason: Essays, Biographical and Critical*, 1856, 98.

† *Lives of the Poets: Cowley*. Cunningham's ed. i. 1854.

learning they had undoubtedly; but Johnson denies to them pathos or sublimity. He allows, however, that, in the pursuit of fanciful analogies, they 'sometimes struck out unexpected truths,' and, falling into a conceit himself, admits that if their conceits were far-fetched, they were often worth the carriage. And, indeed, although some of them may be found on occasion to compare 'eyes to burning-glasses, and tears to terrestrial globes, coyness to an enthymeme, absence to a pair of compasses, and an unrequited passion to the fortieth remainder-man in an entail,'* they have nevertheless left us many dainty lyrics (not to mention some longer pieces) which could ill be spared from our anthologies. Such are, for example:—Love-lace's *Tell me not, Sweet, I am unkind*, and the lines, *To Althea, from prison*; Wither's *Shall I, wasting in despair?*—Suckling's *Why so pale and wan, fond lover?* Carew's *He that loves a rosy cheek*; Waller's *Go lovely Rose!* and the verses *On a Girdle*; or, the *Gather ye rosebuds while ye may*, and others by Herrick.

51. **Cowley**.—The most illustrious representative of the metaphysical school, after Donne (see p. 56, s. 36), is **Abraham Cowley** (1618–1667). On this account chiefly he is entitled to priority of place, as more than one of the writers named subsequently had produced mature works when Cowley had put forth nothing but the *Poetical Blossoms* (1636) of his boyhood. His father was a Cheapside tradesman. Set on fire by the study of Spenser, he began to write early, publishing the above-mentioned volume of verses while still at Westminster School. From Cambridge he was ejected in 1643 for his Royalist tendencies. He afterwards became Secretary to the Earl of St. Albans, and was for some time employed as a medium of communication between Charles I. and Henrietta Maria. Neglected at the Restoration, in spite of his hopes, he retired to Chertsey, where he died. His principal works are a collection of love verses, entitled *The Mistress*; *Pindaric Odes*; an unfinished epic, *The Davideis*, and the comedy of the *Cutter of Coleman Street* (produced in 1661, and first called *The Guardian*), to the frank portraiture of Cavalier humours in which, his disfavour with Charles II. has been attributed. Of his *Essays* mention will be made in their place. Cowley's reputation has faded since Milton ranked him next after Spenser and Shakespeare. Professor Craik considers him much inferior to Donne, 'less deep, strong,¹ and genuine,'—substituting gilding and word-catching for the gold and meditative quaintness of the elder poet, although he sometimes exhibits dignity and a playful fancy.

* Macaulay, *Miscellaneous Writings*: John Dryden.

52. **Herbert, Crashaw.**—The first of the pair whom we have thus linked together,—**George Herbert** (1593–1633), a younger brother of Lord Herbert of Cherbury (*see* p. 74, s. 46), was, during the last two years of his life, Rector of Bemerton, in Wiltshire. His poems entitled *The Temple; or, Sacred Poems and Private Ejaculations*, 1633, appeared shortly after his death, and a prose work styled *A Priest to the Temple; or, the Country Parson*, not until 1652. The second, **Richard Crashaw** (*d.* 1650), was at first eloquent as a Protestant preacher. He subsequently went to France, became a Roman Catholic, and finally died canon of the church of Loretto. His English poems were issued, in 1646, under the title of *Steps to the Temple. Sacred Poems, with other Delights of the Muses, &c.*

‘Holy Mr. Herbert,’ as he has been called, is the greater of the two. His poems have, in excess, the obliquities of his friend Donne; but they are informed with an unaffected and exalted piety, and have afforded to many that solace which, ‘Gothic and uncouth as they were’—to use Cowper’s words—they afforded to that unhappy poet in his periods of dejection. Crashaw’s style was modelled upon that of the Italian Marini, whose *Sospetto di Herode* he translated; and he was also an ardent admirer of St. Theresa, not, it has been said, to the advantage of his work, which displays considerable power of imagination. He is the author of the well-known *Wishes to a supposed Mistress*, and among his Latin poems, 1634, occurs the famous line on the water turned into wine:—

‘*Lympha pudica Deum vidit et erubuit*’
(The modest water saw its God, and blushed)

sometimes attributed to Dryden.

53. **Quarles, Wither.**—Although **Francis Quarles** (1592–1644) and **George Wither** (1588–1667) wrote much, it is now chiefly by the *Divine Emblems*, 1635, of the one and the *Emblems* of the other— quaint, allegorical conceits in the taste of the Low Country moralists, that they are remembered. Quarles was cup-bearer to Elizabeth of Bohemia, Secretary to Archbishop Usher, and Chronieler to the City of London. Wither, whose works number more than one hundred, served first on the Royalist and then on the Roundhead side in the Great Civil War. Many of his shorter poems are exceedingly beautiful. The volume of satirical verse entitled *Abuses Stript and Whipt*, 1613, which procured his imprisonment by the Privy Council for its alleged offensive tone to certain persons in authority; a manly *Satire to the King*, said to have effected his release; a collection of *Elogues* entitled the *Shepherds Hunting*,

1615, and the pastoral entitled the *Mistress of Philarete*, 1622, are some of his better-known productions. 'He has left,' says Professor Masson, 'along with some real poetry, a sea of the flattest verse known in our language, but his influence was as healthy as his style was plain and apprehensible.*'

54. **Herrick, Habington.**—Like Herbert and Crashaw, **Robert Herrick** (1591–1674) was a clergyman, and published *Works, Human and Divine*, which, although his lively (and sometimes licentious) Anacreontic muse has graver moments, have more of the former than the latter attribute. But many of the lyrics in *Hesperides*, 1648,—for such is the first title of Herrick's book—are wholly free from taint, and cannot easily be matched. Their blithe beauty must plead for the

'unbaptised rhymes
Writ in his wild unhallowed times.'

The second writer, **William Habington** (1605–1654), author of *Castara*, 1635, a collection of poems in honour of Lord Powis' daughter, whom he married, is at least free from the charge of coarseness. But the chastity of his thoughts has not preserved his verse from the affectations of his school. *Castara*, it should, however, be added, contains a number of miscellaneous devotional poems 'on texts taken from the Latin Vulgate,' which are, in some respects, of a higher flight than his pre-nuptial and conjugal effusions.

55. **The Cavalier Poets.**—Five poets—Suckling, Carew, Denham, Cleveland, and Lovelace—may fairly come under this denomination. The name of **Sir John Suckling** (1609–1643) at once recalls the delightful *Ballad on a Wedding*,—that of the afterwards Earl of Orrery and Lady Margaret Howard. This 'though not written,' says Hallam,† 'for those *Qui musas colitis severiores*,' [it is generally abridged in most collections] 'has been read by almost all the world, and is a matchless piece of liveliness and facility.' Suckling also wrote, in 1637, the *Session of the Poets*, in which he good-humouredly rallies his brother versifiers. **Thomas Carew** (1589–1637), 'Gentleman of the Privy Chamber and Sewer-in-Ordinary' to Charles I., and a celebrated court-wit, died just before the Civil War. Suckling banters him for his laborious polish and sluggish conception, and he appears to have succeeded best in short pieces well adapted to the music of Milton's friend Lawes and other composers. **Sir John Denham** (1615–1668) is familiar from the oft-quoted couplet in his poem of *Cooper's Hill*, the measured and

* *Life of Milton*, 1859, i. 440.

† Hallam, *Lit. History*, chap. v. sect. 5.

stately versification of which has been highly praised. He died an old man in the reign of Charles II., with a mind clouded by the sudden loss of his young wife, whom he had married late in life. **John Cleveland** (1613-1659), author of the *Rebel Scot*, and certain vigorous attacks on the Protector, was the earliest poetical champion of royalty. Butler is said to have adopted the style of his satires in *Hudibras*. Colonel **Richard Lovelace** (1618-1658), like Habington, christened his collected verses with the name of his *Lucasta* (= *Lux casta* = Miss Lucy Sacheverell), but had not the good fortune of the author of *Castara*, for the lady, believing that he had died at Dunkirk, married another. Lovelace is the type of the Cavalier, and his personal character and appearance corresponded to the graceful gallantry of his poetry. He, and Cleveland too, after suffering poverty and imprisonment in the royal cause, died miserably before they could reap their recompense in the Restoration. The titles of some of the best known lyrics of Suckling, Carew and Lovelace are given on p. 78.

56. **Waller**.—Born a Royalist, and connected by marriage with Cromwell himself, **Edmund Waller** (1605-1687) escaped the miserable end of the last-named poets, to die an old man, upon the eve of the second Revolution. But then he did not encumber himself with any inflexible fidelity to either cause, slipping as easily from a panegyric on Cromwell to a panegyric on Charles, as he slid from the celebration of his *Sacharissa*, Lady Sidney, to that of his *Amore*. Lady Murray. He saved himself from the consequences of conspiracy by betrayal of his accomplices; and, when taxed by the cynic king with his more effective praise of the late Protector, replied, with easy assurance:—‘Poets, Sir, succeed better in fiction than in truth.’ In fact, as a man, he was a by-no-means estimable character. As a poet, his work is more finished,—less marred by the defects of the metaphysical school, than that of many of his predecessors, although some of them have greatly the advantage of him in sincerity. ‘Of elevated imagination, profound thought, or passion, he was utterly destitute,’ says one of his biographers, ‘and it is only in detached passages, single stanzas, or small pieces, finished with great care and elegance, as the lines on a lady’s girdle [see p. 78, s. 50], those on the dwarfs, and a few of the lyrics, that we can discern that play of fancy, verbal sweetness, and harmony, which gave so great a name to Waller for more than a hundred years.’*

57. **Milton**.—The first genuine edition of Waller’s poems was published in 1645. In the same year appeared the first collection

* *Encyclop. Britannica*, 8th ed., 1860, xxi. 691.

of the early efforts of a far more important writer than the witty trimmer and 'Virgil of the Nation,' namely, — **John Milton** (1608–1674). The life of the great Puritan poet is so inextricably bound up with his works that our narrative of the one must necessarily include an account of the other. He was born in Bread Street, Cheapside, on the 9th of December, 1608. His father was a scrivener, a respectable composer and musician, and a republican in his opinions. Young Milton was educated first at home, under a tutor, and then at St. Paul's School, whence, in 1624–5, he passed to Christ's College, Cambridge. He was admitted B.A. in 1628–9, and M.A. in 1632. Meanwhile, his father had removed to Horton, near Colnbrook, Bucks. Hither Milton, in the last-named year, returned from Cambridge. By this time he was one of the best Greek and Latin scholars of his University, a proficient in Hebrew, could write and speak both French and Italian, possessed an extensive knowledge of ancient and modern literature, and was a skilful musician. Already, too, he had written verse. The earliest of his poems now extant are renderings of the *cxiv.* and *cxxxvi.* Psalms, produced at fifteen years (1624). In 1626, he had written his *Elegy, On a fair Infant*, the child of one of his sisters; — in 1628, the Vacation exercise, beginning, '*Hail! native language, that by sinews weak*,' — and, in 1629, the noble ode, *On the morning of Christ's Nativity*; followed, in 1630 (?), by the lines *Upon The Circumcision and The Passion*. To this last year belongs, also, his first published English poem, — the epitaph beginning, '*What needs my Shakespear for his honour'd bones?*' given to the world in 1632. (See p. 65, s. 40.) During a five years' residence at Horton he is supposed to have written *L'Allegro* and *Il Penseroso*; *Arcades*, a fragment of an entertainment presented at Harefield (Middlesex) before the Countess-Dowager of Derby; and the masque of *Comus*, performed, in 1634, at Ludlow Castle, the actors being the Earl of Bridgewater's sons and daughter, Lady Alice Egerton, whose be-nighting in Haywood Forest furnished the motive. This last 'dainty piece of entertainment' was sent to the press, in 1637 (without the author's name), by Henry Lawes, the composer of the accompanying music, who had grown tired of re-copying the words for his friends; and it appears to have been highly eulogised by Sir Henry Wotton, Provost of Eton, in a letter to Milton, dated 1638. 'I should much,' he writes, 'commend the tragical part [i.e. the dialogue], if the *lyrical* did not ravish me with a certain Doric delicacy in your songs and odes; whereunto I must plainly confess to have seen yet nothing parallel in our language. *Ipsa mollities!*' 'It was sufficient,' says

Hallam, 'to convince any one of taste and feeling that a great poet had arisen in England, and one partly formed in a different school from his contemporaries.* To 1637 belongs the monody of *Lycidas*, which was published, in 1638, at the end of a volume of memorial verses upon the death of the poet's Cambridge friend, Edward King, who was drowned in the first-named year while crossing from Chester to Ireland. Another of the poems of this period of his life is the following sonnet *To the Nightingale*, printed here, not so much on account of its dewy woodland beauty, as to give an example, in its more perfect form, of the Italian exotic which Surrey, Sidney, Spenser and Shakespeare had already so successfully cultivated:—

' O Nightingale, that on yon bloomy Spray (a)	} 1st group (l. 1 to 8).
Warbl'st at eve, when all the Woods are still, (b)	
Thou with fresh hope the Lovers heart dost fill, (b)	
While the jolly hours lead on propitious May, (a)	
Thy liquid notes that close the eye of Day, (a)	
First heard before the shallow Cuckoo's bill (b)	
Portend success in love; O, if <i>Jove's</i> will (b)	
Have linkt that amorous power to thy soft lay, (a)	
' Now timely sing, ere the rude Bird of Hate (c)	} 2nd group (l. 9 to 14)
Foretell my hopeless doom in som Grove ny: (d)	
As thou from yeer to yeer hast sung too late (c)	
For my relief; yet hadst no reason why, (d)	
Whether the Muse, or Love call thee his mate, (c)	
Both them I serve, and of their train am I.' (d)†	

The letters at the end of the lines have been added to show more clearly the arrangement of the rhymes, usually indicated typographically in foreign, but not always in English, examples. In the first group of eight lines (a pair of quatrains) there are only two rhymes; in the second group of six lines, there are but two also. Further, says the law, there should be a break or pause at the close of the eighth line. Such is the sonnet, according to the approved Petrarchan model. We shall not detain the reader by enumerating the variations—chiefly in the multiplication and disposal of the rhymes—which even the most illustrious English practitioners, despairing to compel our stubborn terminations to the canons of this dainty *tour-de-force*, have at times excused or sanctioned.

In 1637, Milton's mother died. With his father's leave, he set out, in the following year, for a lengthy tour on the Continent. Wotton, in the above-mentioned letter, had equipped him with a travelling maxim—'*i pensieri stretti, ed il viso sciolto*'—'thoughts close and looks loose,' by which the young Republican did not entirely profit.

* Hallam, *l.c.* History, tit. chap. v.
† *Poems of Mr. John Milton, Printed by his true Copies, 1645 (Brit. Mus.), 44-45.*
G 2

He visited France, Italy, and Switzerland successively, being introduced at different times to Grotius, to Galileo, then, to use the traveller's words, 'a prisoner [in his own house] to the Inquisition, for thinking in Astronomy otherwise than the Franciscan and Dominican licensers thought;'^{*} and to Tasso's friend, Giovanni Manso, Marquis of Villa. By the Italians in particular he was well received, and addressed three of his Latin Epigrams to the celebrated singer, Leonora Baroni. But the disturbances at home abridged his wanderings. 'When I was preparing to pass over into Sicily and Greece, the melancholy intelligence which I received of the civil commotions in England made me alter my purpose; for I thought it base to be travelling for amusement abroad, while my fellow-citizens were fighting for liberty at home.'[†] He accordingly returned in 1639. At first he occupied himself peaceably in tuition. But in 1641, 'God, by his Secretary, Conscience, enjoined' him to 'embark in a troubled sea of noises and hoarse disputes.' The controversy respecting Episcopacy was raging, and his first prose efforts were directed against the Anglican Church Establishment. 'As long as the liberty of speech was no longer subject to controul, all mouths began to be opened against the bishops; some complained of the vices of the individuals, others of those of the order . . . I saw that a way was opening for the establishment of real liberty; . . . and as I had from my youth studied the distinctions between religious and civil rights . . . I therefore determined to relinquish the other pursuits in which I was engaged, and to transfer the whole force of my talents and my industry to this one important object.'[‡] Acting upon this decision, he accordingly wrote his first work *Of Reformation touching Church Discipline in England, and the causes that hitherto have hindered it*, 1641, followed in the same year by another, *Of Prelatical Episcopacy*, in answer to a pro-Episcopal pamphlet by **Archbishop Usher** (1580-1656), and *The Reason of Church Government urg'd against Prelaty*. He also contributed to the controversy between 'Smectymnuus' (a name concocted from the initials of the five Puritan authors who collectively employed it) and **Bishop Hall** (1574-1656), an *Animadversions on the Remonstrant's* [Hall's] *Defence against Smectymnuus*, 1641, and an *Apology for Smectymnuus*, 1642. These make in all a total of five anti-Episcopal pamphlets on the church question. His marriage gave rise to his next works. In 1643 he was united to Mary Powell,

^{*} *Arcopagitica*, 1644, 60 (Arber's Reprint, 1868).

[†] *Defensio Secunda pro Pop. Angl.*, Symmon's ed. vi. 408.

[‡] *Defensio Secunda pro Pop. Angl.*, Symmon's ed. vi. 404.

daughter of a gentleman of Oxfordshire. The austerity of the poet's household seems to have proved uncongenial to the lady, and after a brief residence she left her new home, declining to return. It was under these circumstances that Milton published successively his *Doctrine and Discipline of Divorce*, 1643, *Judgment of Martin Bucer concerning Divorce*, 1644, *Tetrachordon* and *Colasterion*—the last two being published on the same day, March 4, 1644-5. Mrs. Milton subsequently returned to her husband in 1645. To the year 1644 belong also two important works, the *Tract on Education*, and the *Areopagitica*,—the latter, generally regarded as the most favourable specimen of its author's prose, being a splendidly eloquent and urgent plea for the liberty of the press, prompted mainly by the restrictive Ordinance of June 14, 1643, for the Regulating of Printing. 'So that the judgment of the true and the false, what should be published and what suppressed, should not be in the hands of a few men, and these most unlearned and of common capacity, erected into a censorship over books—an agency through which no one almost either can or will send into the light anything that is above the vulgar taste—on this subject,' says Milton, 'in the form of an express oration, I wrote my *Areopagitica*.'*

The fame of Milton as a controversialist was now established. In 1649 the Council of State appointed him Secretary for Foreign Tongues; and in this capacity he replied by his so-called *Eikonoclastes*, 1649, to the *Eikon Basilikè*; or, *the Portraiture of his Most Sacred Majesty in his Solitudes and Sufferings*, ascribed to **Bishop Gauden** (1605-1662), a book which 'contained the most invidious charges against the Parliament.'

Subsequently, by order of the Council, he entered the lists with the celebrated Leyden Professor and critic, Salmasius (Saumaise), who had been employed by Charles II. to write a defence of his father. To this Milton replied by the *Defensio pro Populo Anglicano* (1651); and to a second work, entitled *Regii Sanguinis Clamor ad Cælum*, by Peter du Moulin, he rejoined by a *Defensio Secunda* (1654). Already, at the outset of this last controversy, his eyesight, injured by intense application since boyhood, had been gradually failing, and his medical advisers had repeatedly warned him, although ineffectually, of his danger. About 1652 he became entirely blind. His first wife having died in child-bed, he was married again in 1656 to Catherine Woodcock, and ultimately retired from his more arduous secretarial duties, receiving a reduced emolument until 1659. This brings us to the eve of the Restoration. Hitherto, the life of Milton has ex-

* *Defensio Secunda*, quoted in Masson's *Life of Milton*, iii. (1878), 276.

emphified those characteristics of the literature of the period referred to in the opening paragraph of this chapter. With few exceptions (and those exceptions sonnets) his earlier English poems belong to the years preceding the Civil War. Thenceforward, until the Restoration, his pen was devoted to prose, to 'which manner of writing,' be it remarked in his own words, he was 'not naturally disposed.' As might be anticipated, it is, in parts, splendidly sumptuous and eloquent; but it is also stiff, laboured, and overladen with Latinisms. 'It is like a fine translation from the Latin,' says Hazlitt, and the phrase indicates its chief defect.

At the Restoration, Milton was in some danger until the Act of Indemnity was passed; and even after this he was for a short time in custody. No prose work of any importance belongs to his later years. He occupied himself mainly with the composition of *Paradise Lost* and *Paradise Regained*, the former of which poems appeared in 1667, in ten books. In 1674 appeared a second edition, in which the ten books were arranged in twelve. By his agreement with the printer, the author received 10*l.* for the first edition, in two payments of 5*l.*; and his widow, Elizabeth Minshull (for after the death of his second wife, in 1658, he had married again) afterwards received a further sum of 8*l.*, in full of all demands. In 1671 appeared *Paradise Regained*, in four books, and *Samson Agonistes*. These were his last poetical works. In 1674 (November 8) he died, and was buried in St. Giles, Cripplegate.

Milton's minor poems have been already noticed. It remains to give some account of his great epics and his tragedy. In an appendix to this chapter will be found a short analysis of both *Paradise Lost* and *Paradise Regained*, and it will therefore be sufficient to confine ourselves here to giving a few particulars respecting their composition and reception.* The writing of some great poem appears to have been an early dream of the poet's life. In a letter to his friend Manso (1638) he expressly refers to this desire; and he returns to it in the *Epitaphium Damonis* elicited by the death of his schoolfellow, Charles Deodati (1608-39). His song shall be, he says, of Brutus and Imogen, of Brennus and Belinus, and of the wife of Gorlois, who, surprised

'By Uther, in her husband's form disguised
(Such was the force of Merlin's art), became
Pregnant with Arthur, of heroic fame.' †

It was to the Arthurian legends, then, and early British history that

* See Appendix D: Note to *Paradise Lost* and *Paradise Regained*.

† Cowper, *Translations from Milton*.

he was to look for his hero. But, as Fenton said truly, although foreseeing only good Sir Richard Blackmore, who wrote, in Dryden's phrase, 'to the rumbling of his coach's wheels,'—'Arthur was reserved to another destiny.' In the third of his great prose works Milton again refers to the 'inward prompting, . . . that, by labour and intense study, . . . joined with the strong propensity of nature, he might perhaps leave something so written to after times as they should not willingly let it die;'^{*} though in the subsequent *Apology for Smectymnus* he postpones the execution of his project until 'a still time, when there shall be no chiding.' Yet, when at last the still time came, the poet's theme had changed. He no longer proposed to celebrate the shadowy exploits of Igraine's famous son, but turned to that sublimer story—

'Of Man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought Death into the world, and all our woe.'

He is said to have actually commenced his task in 1658, but doubtless had earlier planned and rounded his design. The unrhymed verse of the poem (for which the publisher found it necessary to procure a justification) may have been one reason why its first reception was apathetic; although, as Sir Walter Scott points out, the unpopularity of the author's character,—the subject itself, and its entire discordance with the Court of the Restoration, were other and more probable obstacles in the way of its success. Nevertheless, it met with some appreciative contemporary admirers, and those of the highest calibre, Marvell and Dryden; the latter of whom declared it, shortly after Milton's death, to be 'undoubtedly one of the greatest, most noble, and most sublime poems, which either this age or nation has produced.'[†] During the next period the enlightened criticism of Addison assisted in popularising it, and since that time it has wanted neither commentators nor readers.

Paradise Regained was suggested by the question of a friend to whom Milton exhibited the MS. of the earlier poem. 'Thou (the speaker was Ellwood, the Quaker) hast said much here of Paradise lost; but what hast thou to say of Paradise found?' It is inferior to its predecessor, but, as is not unusual, its author valued it as of equal if not superior merit.

Samson Agonistes at once invites contrast with the poet's earlier dramatic effort of *Comus*,—the one sombre, severe, mature, the other youthful, joyous, with the freshness of the morning on it. *Comus* is

^{*} *Reason of Church-Government urged against Prelaty*, 1641, Symmon's ed. i. 119.

[†] Preface to *The State of Innocence, and Fall of Man*, 1674.

of kin with *The Tempest*, and the pastorals of Jonson and Fletcher: *Samson Agonistes* derives rather from Sophoclean or Euripidean models; being in structure a strictly Greek tragedy, on a scriptural theme—clear-cut, and of a majestic simplicity. The sublime morality, the pure-toned praising of temperance and chastity,—the buoyant ethereal verse

‘as sweet and musical
As bright Apollo’s lute, strung with his hair,’

will probably attract the reader rather to the former than to the latter work. But it is impossible not to admire the grandly-reached catastrophe of the mighty Nazarite, nor to forget the affinities of the hero and the poet, himself fallen upon evil days, poor, and deprived of sight. In the following soliloquy, for example, no one can fail to perceive the expression of a feeling as distinctly personal to Milton as the invocation to Light in *Paradise Lost* (Bk. iii.), or the specific sonnet *On his Blindness* :—

‘ — chief of all,
O loss of sight, of thee I most complain !
Blind among enemies, O worse than chains,
Dungeon, or beggary, or decrepit age !
Light, the prime work of God, to me is extinct,
And all her various objects of delight
Annul’d, which might in part my grief have eas’d,
Inferior to the vilest now become,
Of man or worm ; the vilest here excel me,
They creep, yet see ; I, dark in light, expos’d
To daily fraud, contempt, abuse and wrong,
Within doors, or without, still as a fool,
In power of others, never in my own ;
Scarce half I seem to live, dead more than half.
O dark, dark, dark, amid the blaze of noon,
Irrecoverably dark, total eclipse
Without all hope of day !
O first created beam, and thou great Word,
“ Let there be light,” and light was over all
Why am I thus bereav’d thy prime decree ?
The sun to me is dark
And silent as the moon,
When she deserts the night
Hid in her vacant interlunar cave.’

(*Samson Agonistes*, ll. 66–89.)

A passage from M. Taine, referring to Milton’s position as a writer, may not inappropriately close our account of him :—‘ Placed, as it happened, between two ages, he participates in their two characters, as a stream, which, flowing between two different soils,

is tinged by their two hues. A poet and a Protestant, he receives from the closing age the free poetic afflatus, and from the opening age the severe political religion. He employed the one in the service of the other, and displayed the old inspiration in new subjects . . . Adorning the cause of Algernon Sidney and Locke with the inspiration of Spenser and Shakespeare . . . he holds his place between the epoch of unbiassed dreamland and the epoch of practical action; like his own Adam, who, entering a hostile earth, heard behind him, in closed Eden, the dying strains of heaven.*

58. **Butler.**—In 1662, the same year in which Milton was introduced to the young Quaker, to whom he showed *Paradise Lost*, Mr. Pepys, the Diarist, was greatly puzzled to account for the success of a 'new book of drollery in use,' which for a long time enjoyed far more popularity than the great poet's tardily accepted epic. He (Pepys) buys the work in question at a bookseller's for two and sixpence, and likes it so little that he sells it again for eighteenpence. Afterwards, feeling loth to fall out with what 'all the world cries up to be the example of wit,' he purchases it once more, and likes it no better. A year later it is still the book 'in greatest fashion for drollery,' but, though for the third time he buys a copy, he 'cannot see enough where the wit lies.'

The work which gave the candid chronicler so much trouble was the *Hudibras* of **Samuel Butler** (1612–1680), the first part of which was published in 1663, the second in 1664, and a third, leaving the book unfinished, in 1678. The author had been secretary to Selden, and then an inmate of the family of a certain Sir Samuel Luke, one of Cromwell's officers, in whom he is said to have found the features of his hero. Recently he had been made Steward of Ludlow Castle by the Earl of Carbury. His *Hudibras* is a Presbyterian Justice of Peace—an ignoble kind of Quixote, who, in company with an argumentative Independent clerk, Ralpho, 'in the confidence of legal authority, and the rage of zealous ignorance, ranges the country to repress superstition and correct abuses.'† There is not much plot in the story, and its endless arguments are sometimes wearisome, but of wit there is enough and to spare. The metre is that doggerel octo-syllabic measure now generally known as Hudibrastic verse. The following lines will exemplify it, and give some idea of the reckless rhyming and the humour of individual passages. The hero of the poem is, of course, the person referred to.

* Van Laun's trans. 1872, i. 456, 409.

† Johnson, *Lives of the Poets*, Cunningham's ed. i. 179.

- ' He was in *Logick* a great Critick,
 Profoundly skilled in Analytic;
 He could distinguish, and divide
 A Hair, twixt *South* and *South-west Side*;
 On either which he would dispute,
 Confute, change Hands, and still confute;
 He'd undertake to prove by Force
 Of Argument a Man's no Horse;
 He'd prove a Buzzard is no Fowl,
 And that a Lord may be an Owl,
 A Calf an Alderman, a Goose a Justice,
 And Rooks Committee-men and Trustees. . .
- ' For *Rhetorick*, he could not ope
 His Mouth, but out there flew a Trope;
 And when he happened to break off
 I' th' Middle of his Speech, or cough,
 H' had hard Words, ready to shew why,
 And tell what Rules he did it by: . .
- ' In *School-Divinity* as able
 As he that hight *Irrefragable*;
 A second *Thomas*, or at once,
 To name them all, another *Duns*:
 Profound in all the Nominal
 And real Ways beyond them all;
 For he a Rope of Sand could twist
 As tough as learned *Sorbonist*;
 And weave fine Cobwebs, fit for Scull
 That's empty when the Moon is full;
 Such as take Lodgings in a Head
 That's to be let unfurnished.'

(*Hudibras*, Canto I. Part 1.)

We are told that *Hudibras* was received with universal applause, and that King Charles II. carried it about in his pocket. Nevertheless, the poet died poor, and was buried at the charges of a friend.

- ' Of all his gains by verse, he could not save
 Enough to purchase flannel and a grave.'

Butler was also the author of *The Elephant in the Moon*, a satire on the newly-founded Royal Society; and of some prose *Characters* in the style of Earle and Overbury, first published in 1759.

59. **Marvell.**—One of the first to appreciate *Paradise Lost* had been Milton's colleague in his secretaryship—**Andrew Marvell** (1620–1678), Member for Hull from the Restoration to his death. Of his personal character, it is sufficient to say that he was in all things the opposite of Waller. The fame of his nervous and plain-spoken satires, in which he was, in some sort, the forerunner of *Swift*, has passed with the audience to which they were addressed.

One of his prose works—the *Rehearsal Transposed*, attacking **Samuel Parker** (1640–1687), afterwards Bishop of Oxford—was exceedingly popular; and several of his poems, e.g. the *Emigrants* (i.e. Pilgrim Fathers), the *Nymph's Complaint for the Death of her Fawn*, and, in part, the beautiful lines, *Had we but World enough and Time?* addressed to his '*Coy Mistress*,' have great beauty and genuine feeling.

60. **The Minor Poets of the Restoration.**—Of, or devoted to, the Court, as these were chiefly, the prevailing tone of their productions may be easily divined.

' In all Charles's days
Roscommon only boasts unspotted bays,—'

sang Pope.* The thus-eulogised **Earl of Roscommon** (1634–1684) was author of a blank-verse translation of Horace's *Art of Poetry*, and of an *Essay on Translated Verse*, in heroics. Johnson praises his versification. He was a correct but tame writer—one of those of whom it has been aptly said that they are '*toujours bien, jamais mieux*.' The only other minor poets of any importance were John Wilmot, **Earl of Rochester** (1647–1680), a man of great wit and satiric talent, but infamous, during a short life, for all the vices; and Charles Sackville, **Earl of Dorset** (1637–1706), author of the sprightly ballad *To all you Ladies now on Land*, written at sea during the Dutch war of 1664–67. Sedley and Buckingham we have placed among the dramatists †—where also will be found our account of Dryden (*see* p. 102, s. 74).

61. **The Prose Writers.**—Not a few of the poets of this age verified the truth of the dictum which attributes to them excellence as prose-writers. Waller, Marvell, Suckling, all thus distinguished themselves. The prose of Milton has already been characterised. But the two most eminent are Cowley (*see* p. 78, s. 51) and Dryden (*see* p. 102, s. 74). The *Essays* of the former have an ease and felicity of expression scarcely to be anticipated from the trifling conceits of the typical 'metaphysical poet,' and show an immense advance in the art of composition. The *Prefaces* and *Essay of Dramatic Poesy* by the latter were long famous for the easy epigrammatic vigour and freshness in which he clothed his critical apologies for his principles as an author:—

* *Imitations of Horace*, li. 1.

† For Corbet, Fanshawe, Mennis, Pomfret, Vaughan, and some other poets of this period (1625–1700), the reader is referred to the Dictionary Appendix (E).

'Read all the prefaces of Dryden,
For these our critics much confide in;
Though merely writ at first for filling
To raise the volume's price a shilling.'

(Swift, *Rhapsody on Poetry*, 1733.)

62. **Hobbes, Clarendon.**—The great exponent of 'the selfish school of Philosophy,' **Thomas Hobbes** (1588–1679), was a man of thirty-seven when Charles I. came to the throne. He was educated at Oxford, and spent his earlier years as tutor to the Cavendish family, in which capacity he lived long on the Continent. In 1628 he published his first work, a translation of Thucydides. But the first of his more important productions, the treatise *De Cive*, did not appear until 1642, when it was circulated privately. The principles of this were more fully elaborated in the subsequent *Leviathan; or, the Matter, Forme, and Power of a Commonwealth, Ecclesiasticall and Civill*, 1651, which may be briefly described as a philosophic defence of despotism. Setting out with the idea that men, in a state of nature, would destroy each other, Hobbes makes them, by compact, place themselves under a common power (a 'Leviathan' that swallows them all), who acts for the common good, and whose laws alone form the standard of right and wrong. Among the advocates of despotism these doctrines, announced 'in language more precise and luminous than has ever been employed by any other metaphysical writer,' were naturally popular; and 'Hobbism,' says Macaulay,* 'soon became an almost essential part of the character of the fine gentleman.' On the other hand, his opinions raised a host of vigorous opponents among the clergy; to say nothing of such laymen as Clarendon and Shaftesbury; and, to-day, the works of the philosopher of Malmesbury, despite the undoubted shrewdness and talent of their author, and the excellence of his style, are seldom consulted. While abroad, Hobbes had for some time acted as mathematical tutor to the Prince of Wales, and the latter years of his life were absorbed by a controversy upon the quadrature of the circle, in which he gained few laurels. Among his other works are a *Treatise on Human Nature*, 1650; a *Letter on Liberty and Necessity*, 1654; an indifferent version of the *Iliad and Odyssey*, 1674–5, and the so-called *Behemoth*, a history of the Civil Wars, 1640 to 1660, published in 1679.

Preceding the *Behemoth* in point of composition, although published later, comes a somewhat similar work from the pen of one of the most distinguished opponents of Hobbism, the *History of the*

* *History of England*, 1864, chap. ii. 86.

Grand Rebellion, 1702-4, by **Edward Hyde, Earl of Clarendon** (1609-1674), begun during the author's residence in Jersey, where, on the collapse of the royal cause, he had sought an asylum. It is, of course, written from a Royalist point of view, and being composed at a distance from the events which it narrates, possesses no great historical value, compared with contemporary authorities. Moreover, to use the words of Hume, the 'style is prolix and redundant, and suffocates us by the length of its periods.' The value of the work lies chiefly in its excellent delineations of the leading characters of the period, drawn from the life, by one who had been their colleague and intimate. Besides the *Survey of the Leviathan*, 1676, Clarendon wrote a *History of his Life*, which appeared in 1759.

63. Fuller, Browne.—There is a certain intellectual fellowship between this pair of authors, for each had distinctive peculiarities of style which separate him widely from his contemporaries. **Thomas Fuller** (1608-1661), after brilliant successes at Cambridge, became eminent as a preacher at the Savoy, an office which he lost at the beginning of the Civil War. He then joined the Royalist army as Lord Hopton's chaplain, and in this capacity found leisure to collect materials for his *Worthies of England*, not published until 1662. His other considerable production, the *Church History of Britain*, was issued in 1655. He is best known by the former—a most careful and entertaining topographical, biographical, and antiquarian miscellany. In such a work one does not look for wit; yet Fuller was one of the most genial and natural ('sweetest-blooded,' says one writer) of jesters, and, side by side with his more serious passages, he shakes off, as it were, an infinitude of kindly, and not discordant aphorisms and comparisons, leavened with the quaintest and happiest essence of humour. At the Restoration he was restored to his old dignity, and by his death only, it is said, escaped a bishopric.

Fuller, we have seen, made capital of his campaigning. But **Sir Thomas Browne** (1605-1682) was not even disturbed in his quiet Norwich study by the storm of civil war. Like the recluse of the Rue St. Honoré, who stuffed birds through the Reign of Terror, he went on placidly pursuing his vagrant disquisitions and speculations respecting pigmies, ring-fingers, sneezing, and the like. In 1642—the year of the arrest of the Five Members—was published his *Religio Medici*; or, Religion of a Physician; and, in 1646, he issued his *Pseudodoxia Epidemica*; a Treatise of Vulgar Errors. The character of some of these last may be gathered from the following headings to chapters:—*That Crystal is nothing else but Ice strongly congealed*; *That a Diamond is softened or broken by the Blood of a Goat*; *That*

Bays preserve from the mischief of Lightning and Thunder ; That the Horse hath no Gall ; That a Kingfisher hanged by the Bill sheweth where the wind lay ; That the flesh of Peacocks corrupteth not ; and so forth. Twelve years after the *Vulgar Errors* appeared his *Hydriotaphia* ; or, *Urn Burial*, a rhapsody on mortality, suggested by the discovery of some Druidical Remains in a field at Walsingham in Norfolk, to which was added a *Discourse on the Quincunx* of the Ancients. It is difficult to describe the charm which these works undoubtedly possess for literary gourmets. The brain of the author, as Coleridge says, has a twist, and this twist is in the style of the writer. For this we follow his eloquent speculations and conjectures, his learned triflings and out-of-the-way inquiries. 'His mind,' says Hazlitt, 'seems to converse chiefly with the intelligible forms, the spectral apparitions of things ; he delighted in the preternatural and visionary, and he only existed at the circumference of his nature.' *

64. **Walton.**—There is no more interesting figure in English literature than that of the even-minded angler of the Lea. **IRVING WALTON** (so he wrote his name) (1593–1683) commenced as a sempster or linen-draper in a narrow shop in the City, and having early acquired a competency, retired from business to spend the last forty years of a long life with his rod and hooks. His *Compleat Angler* ; or, *Contemplative Man's Recreation*, a prose pastoral, interspersed with lyrics filled with Cowper's *matutini rores, aureæque salubres*—a book 'that breathes the very spirit of innocence, purity, and simplicity of heart,'†—was published in 1653, and passed through numerous editions. **Charles Cotton** (1630–1687), Walton's adopted son, and author of one of the best versions of *Montaigne's Essays*, added a supplementary book on Trout Fishing, in 1676 ; and in more recent years the *Salmonia* of Sir Humphry Davy (1778–1829) owed its origin to the same source. Walton married twice,—his first wife being a descendant of Cranmer, his second half-sister to Bishop Ken. To these clerical connections we perhaps owe that acquaintance with Church dignitaries which prompted the set of admirably simple, if over-loving, biographies, scarcely less prized than the writer's *Angler*. The first of these, the life of Donne, was published in 1640, and was followed by those of *Wotton*, 1651, *Hooker*, 1662, *Herbert*, 1670, and *Sanderson*, 1678. With the first two and the last, their biographer had been personally acquainted.

65. **The Diarists.**—To the readers of to-day any personal record of the past, especially if it can be proved to have been pre-

* *Lectures on the Literature of the Age of Elizabeth*, 1870, 225.

† *Lamb, Letter to Coleridge*, Oct. 28, 1796.

pared without regard to a possible public, is of infinite interest. Such were the *Paston Letters* (see p. 42, s. 22). Such—not the less amusing from the different characters of the writers—are the *Diaries* of **Samuel Pepys** (1632–1703) and **John Evelyn** (1620–1706)—the first extending from 1659 to 1669, the second from 1641 to 1706. Pepys was Secretary to the Admiralty in the reigns of Charles II. and James II., a man of taste in art and literature (he collected the Pepysian Library), and of sufficient enthusiasm for science to get himself made President of the Royal Society. In his diary, which lay for a long time unregarded in its original shorthand until Lord Braybrooke deciphered it in 1825, he appears as a shrewd, simple, inquisitive, and indefatigable gossip, whose miscellaneous and multifarious notes of things around him afford a vivid and minute picture of the time. Evelyn's mind was of a graver cast; but his longer diary, also, chronicles endless familiar occurrences. He wrote numerous works, of which one, the *Sylva; or, Discourse of Forest Trees*, 1664, prompted by an anticipated lack of timber for ship-building, deserves notice, if only on account of the stimulus which its well-timed warning is said to have given to the arboriculture of the United Kingdom.

66. **Bunyan**.—Next to Milton, the writer, who, perhaps to the fullest extent possessed the imaginative faculty, was **John Bunyan** (1628–1688), 'a man,' as he himself phrases it, 'of a low and inconsiderable generation,'—his father being a tinker of Elstow, in Bedfordshire. After receiving some rudimentary education, the son earned his livelihood in the same way. As a youth, if we may believe his own account in the little autobiographical tract drawn up in his prison-days, entitled *Grace Abounding to the Chief of Sinners*, he was notorious for precocious depravity, alternating with periods of the most terrible spiritual anguish. Finally, having passed through a long probation of mental convulsion, he was admitted, in 1653, into a Baptist congregation at Bedford, and shortly after became a preacher. During the oppression of the Dissenters which followed the Restoration, his popularity in this capacity, singled him out for peculiar rigour, and he was thrown into Bedford Gaol, where he remained until 1672. While in prison he supported his family by making tagged thread-laces. But his chief occupation was writing. It was during his confinement that—with the *Bible*, Foxe's *Book of Martyrs*, and a tattered copy of *Luther on the Galatians* for the bulk of his library—he conceived and began the *First Part* of that *allegory of the Christian Life* which is read alike by rich and poor,—by 'lared' as well as 'lewed.' In the damp gaol upon the Ouse,

the poor fugitive from the City of Destruction, whom Evangelist directed, set out on the every-day journey through the Strait Gate, and over the Hill Difficulty;—by the Valley of the Shadow of Death, and the booths of Vanity Fair, to reach at last the Delectable Mountains, and the far-off-shining Heavenly City, whose foundation is framed higher than the clouds. The first inconspicuous edition of the *Pilgrim's Progress*, the date of which long remained unknown, was issued in 1678. It made its way silently and rapidly, and six more editions appeared in the next four years. In 1684, partly to silence some cavils as to his authorship of the book, he published a *Second Part*, which relates the journey of Christian's wife and family, and subsequently he produced his *Holy War made by King Shaddai* [Jehovah] *upon Diabolus, for the Regaining of the Metropolis of the World, or the Losing and Retaking of Mansoul*, 'which,' says Macaulay, 'if the *Pilgrim's Progress* did not exist, would be the best allegory ever written.' That distinction, however, belongs uncontestedly to Bunyan's earlier work. Its vivid personifications and all-alluring theme are still attractive as ever. Destined at first for a special class, making an obscure and unregarded entry into the world, there can be no greater proof of its excellence than that it should gradually have compelled the sympathies and admiration of all classes of readers.

67. **Locke, Temple.**—The 'unquestioned founder of the analytical philosophy of mind' (as **John Locke** [1632–1704], has been called by a great modern authority*) was born at Wrington, in Somerset, and educated at Westminster, and Christ Church, Oxford. At first he devoted himself to the study of medicine, acquiring sufficient knowledge to deserve the praise of the celebrated Sydenham. His delicate health, however, obliged him to relinquish the hope of becoming a doctor. But before he did this finally, a happy prescription for Lord Ashley obtained him the friendship of that nobleman, who speedily discovered his fine intellectual qualities. With Shaftesbury's fortunes, Locke's are henceforth bound up. In 1682, he followed his fugitive protector to Holland, whence he only returned at the Revolution. In 1695, he was made one of the Commissioners of Trade and Plantations; but his health did not enable him to retain his post, and he died in retirement at Sir Francis Masham's, at the advanced age of seventy-two.

The English works of Locke belong to the period following the Revolution. Before referring to his first and greatest work we may record the titles of his principal remaining productions. These are

* The late John Stuart Mill, in his *System of Logic*.

A Second Letter on Toleration, 1690 (the first, written in Latin, had appeared in Holland in 1689); *A Third Letter on Toleration*, 1692; two *Treatises on Government*, 1690; *Thoughts concerning the Education of Children*, 1693; and *Reasonableness of Christianity as delivered in the Scriptures*, 1695. His reputation rests chiefly upon his *Essay on the Human Understanding*, published in 1690, but planned nearly twenty years before—an abridgment of it having, in fact, appeared in the French language. This book enjoys the distinction of being the first attempt to construct a theory of knowledge by a systematic examination of the features and mechanism of the human mind. The fundamental points of Locke's philosophy are that our ideas are not innate, and that all our knowledge springs from experience. We borrow the following description of his further procedure:—'After clearing the way by setting aside the whole doctrine of innate notions and principles, both speculative and practical, the author traces all ideas to two sources—sensation and reflection; treats at large of the nature of ideas simple and complex; of the operation of the human understanding in forming, distinguishing, compounding, and associating them; of the manner in which words are applied as representations of ideas; of the difficulties and obstructions in the search after truth, which arise from the imperfections of these signs; and of the nature, reality, kinds, degrees, casual hindrances, and necessary limits of human knowledge.* It has been objected that dangerous conclusions may be drawn from some of the principles of the *Essay*. 'But,' says Hallam, 'the obligations we owe to him for the *Essay on the Human Understanding* are never to be forgotten. It is truly the first real chart of the coasts; wherein some may be laid down incorrectly, but the general relations of all are perceived.'† With the larger work of Locke must not be confounded a smaller treatise on the *Conduct of the Understanding*, published after its author's death.

Another writer of the period from the Restoration to the end of the century was **Sir William Temple** (1628–1699), an eminent statesman and diplomatist. His career in these capacities belongs to political rather than literary history. But, in his various periods of retirement from more active duties, he wrote several works, the style of which shows a marked improvement upon that of preceding prose. The chief of these are the *Memoirs of the Treaty of Nimeguen*; *Observations on the United Provinces of the Netherlands*, 1673;

* Brucker's *Hist. of Philosophy*, by Enfield, quoted in Chambers' *Cyclop. of Eng. Lit.* i. 582.

† *Lit. History*, 1864, iv. 147.

Essays, and Correspondence. Of his miscellaneous pieces, the most notable are those *On Gardening* (the Dutch fashion of which was one of his amusements); and the *Essay on Ancient and Modern Learning*, a defence of the former against Fontenelle, Perrault, and the other upholders of the latter, out of a passage in which arose the celebrated controversy respecting the *Letters of Phalaris*. For an account of this the reader is referred to Lord Macaulay's *Essay on Temple's Life and Works*. Of his manner of writing Macaulay says:—'He had gradually formed a style singularly lucid and melodious, superficially deformed, indeed, by Gallicisms and Hispanicisms, picked up in travel or in negotiation, but at the bottom pure English, which generally flowed along with careless simplicity, but occasionally rose even into Ciceronian magnificence.' *

68. **The Theologians.**—So rich is this period of the sixteenth century in writers of theological works, that we cannot pretend to notice them at length, or hope to notice them all. The first in order, after **Joseph Hall** (1574–1656) already mentioned (*see* p. 84, s. 57), are **John Hales** (1584–1656), and **William Chillingworth** (1602–1644), both conspicuous for their advocacy of tolerance and rational principles in religion. *The Religion of Protestants a safe Way to Salvation*, 1637, is the chief work of the latter; the *Tract concerning Schism and Schismatics*, 1628, that of the former. **James Usher**, Archbishop of Armagh (1581–1656), a distinguished antiquarian, has also been referred to (*see* p. 84, s. 57). **Jeremy Taylor** (1613–1667), who has been styled the 'Spenser of Prose' and the 'Shakespeare of divines,' published a number of works, of which the *Discourse of the Liberty of Prophesying*, 1647, the *Great Exemplar*, 1649, the *Holy Living*, 1650, and *Holy Dying*, 1651, are the best. **Robert Sanderson** (1587–1663) was the author of *Nine Cases of Conscience Resolved*, 1678. **Richard Baxter** (1615–1691), the persecuted author of the *Saint's Everlasting Rest*, 1650, and a *Call to the Unconverted*, 1669; **Robert Barclay** (1648–1690); **William Penn** (1644–1718), author of *No Cross, No Crown*; and **George Fox** (1624–1690), the founder of the sect, were all Quakers. **Isaac Barrow** (1630–1677), an illustrious mathematician as well as theologian, has left a number of masterly and eloquent sermons; **John Tillotson** (1630–1694) also. The principal work of **Edward Stillingfleet** (1635–1699) is his *Origines Sacre*, a rational account of the grounds of religion; that of **John Pearson** (1613–1686), his *Exposition of the Creed*, 1659. **William Sherlock** (1641–1707); **Robert South** (1633–

* *Essays*, 1860, ii. 22.

1716), the 'wittiest of English divines,' **Thomas Sprat** (1636-1713), **Ralph Cudworth** (1617-1688), the celebrated opponent of Hobbes; **Thomas Burnet** (1635-1715), author of the *Sacred Theory of the Earth*, and others, must pass without further mention.

69. **The Scientific Writers.**—Towards the end of the seventeenth century an extraordinary advance was made in the physical sciences. This was greatly aided, in England, by the establishment of the ROYAL SOCIETY, which, growing out of the meetings of a few learned men, received a charter of incorporation in 1662. Among its earlier members were the Honourable **Robert Boyle** (1627-1691), according to the well-known example of bathos, 'the father of chemistry, and brother to the Earl of Cork,'—a distinguished experimental philosopher, whose name is also memorable in connection with his celebrated controversy with Bentley respecting the *Letters of Phalaris*; **Dr. John Wallis** (1616-1703), the mathematical opponent of Hobbes, and Savilian Professor of Geometry at Oxford; **Dr. John Wilkins** (1614-1672), Bishop of Chester, an indefatigable projector and inventor; Sir Christopher Wren, Barrow, Sprat, Evelyn, Aubrey, Dryden, Waller, Denham, and Cowley, besides a number of titled amateurs. One of its first presidents in the next century was the famous **Sir Isaac Newton** (1642-1727), whose *Principia*, or Mathematical Principles of Natural Philosophy, was published in 1687. His treatise on *Optics* belongs to the next chapter. Other notable scientific names are those of **William Harvey** (1578-1657), the discoverer of the circulation of the blood, and **John Ray** the botanist (1628-1705).

70. **The Minor Prose Writers.**—We must now retrace our steps to recover the names of a few writers of this period who belong to no particular class. Of these, the author of the *Epistolæ Hælianae* (1645-55), a series of familiar letters which come between the Paston collection and the Diaries of Pepys and Evelyn, is entitled to the first place. **James Howell** (1596-1666), Historiographer Royal to Charles II., was a facile writer and keen observer. His *Instructions for Forreine Travel*, 1642, has been reprinted in Mr. Arber's Series. Another minor prose writer was **John Earle** (1600-1665), author of the *Microcosmographie; or, a Peece of the World Discovered; in Essayes and Characters*, 1628—sketches in the vein of Overbury and Butler, also included in the *English Reprints*. **Owen Feltham** (1608-1677?) was the author of a volume of *Essays* entitled *Resolves*, 1628, after the fashion but not in the material of Bacon's. Milton's friend **Sir Henry Wotton** (1568-1639) may also be included among the Essay writers. His works,

under the title of *Reliquiæ Wottonianæ*, were published after his death, with his life by Izaak Walton (see p. 91, s. 64). **James Harrington** (1611-1677), the author of the political Utopian romance of *Oceana*, 1656; **Algernon Sidney** (1622-1683), the republican author of *Discourses on Government*, 1698, and **Sir Roger L'Estrange** (1616-1704), journalist, translator, and Censor of the Press in 1663, are other noticeable names.

71. **The Newspaper Press.**—Towards the end of James's reign, pamphlets or tracts of news—e.g., *Woeful newses from the west partes of England, of the burning of Tiverton*, 4to, 1612, 'with a frontispiece'—began to be the fashion. The titles of these show that their subjects referred chiefly to foreign affairs, the home occurrences being of the 'sensational' kind—floods, fires, monsters, and so forth. The first regular series of newspapers in the British Museum is entitled the *Weekly Newes from Italy, Germany, &c.*, later changed to *The Newes of this present week*, and subsequently to other titles. The dramatists of the day frequently made sarcastic reference to the doubtful expedients which the early journalists employed to decoy subscribers. But we may pass from these to something nearer the present—namely, *The Diurnal Occurrences, or Daily Proceedings of both Houses in this great and happy Parliament* [the Long Parliament] *from the 3rd of November, 1640, to the 3rd of November, 1641*. Thenceforth we have numberless 'eccentric publications, which, taking the title of Mercuries, purported to bring their satires from heaven, from hell, from the moon, and from the antipodes—calling themselves doves, kites, vultures, and screech-owls, laughing mercuries, crying mercuries, merry diurnals, and smoking nocturnals.'* After the Restoration they were put under a licenser. But they had acquired a footing with the public, and neither this control, nor the future Stamp Act of 1712, was able to crush out the gathering powers of the press.

72. **The Survivors of the Shakespearean Stage.**—The declining radiance of the Elizabethan school stretched far into the first fifteen years of Charles's reign. During this period, indeed, Ford produced his best plays, and Massinger some of his best. Chapman and Marston, too, were still writing, but their masterpieces belong to the earlier time. Ben Jonson, 'sick and sad,' albeit still regal at times on his throne at the Devil Tavern, was struggling with envy, poverty, and his own decaying powers. One of his last plays, *the New Inn*, produced in 1629, was received with unmerited con-

* Andrews, *History of British Journalism*, i. 37.

tempt, and the only work of importance which he produced after the death of his patron James was the *Sad Shepherd*, a veritable swan-song, the final effort of his muse. Of the rest, Webster was also living, and perhaps now composed his fine drama of *Appius and Virginia*, printed in 1654, but certainly brought on the stage some years previously. Heywood, productive as ever, was still plying his unwearied pen; so too was Dekker, but he had done his best.

The plays of one dramatist, however—the ‘last of a great race,’ Lamb calls him—belong exclusively to the reign of Charles. **James Shirley** (1594–1666) has, moreover, the merit of being more free ‘from oaths, profaneness, or obscenity’ than his forerunners, a novelty which extracted from the Master of the Revels, in 1633, the expression of a hope that he would ‘pursue the beneficial and cleanly way of poetry’ which characterised his drama of *The Young Admiral*. His pieces, mostly tragi-comedies, if we may believe his editor, Mr. Dyce, are happiest in their tragic portions. Two other writers, **Thomas Randolph** (1605–1634) and **William Cartwright** (1611–1643), whose names, as Ben Jonson’s ‘Sons-in-the-Muses,’ may fitly be conjoined, also belong to this time. The *Muses’ Looking-Glass* is the chief play of the former; the *Royal Slave* that of the latter. Each published a collection of poems.

73. The Stage of the Restoration.—According to the *Roscius Anglicanus*, 1708, by John Downes,* four of the playhouses mentioned in the preceding chapter (see p. 60, s. 37), namely, the *Blackfriars*, *Globe*, *Fortune*, and *Red Bull*, were open until the beginning of the Civil Wars. Besides these, there were a playhouse in Salisbury Court and the *Cockpit* or *Phoenix* in Drury Lane, which last had been converted into a theatre after Shakespeare’s retirement to Stratford-upon-Avon.

In 1642, by an ordinance of the Long Parliament, the representation of stage plays was forbidden, as being inconsistent with public feeling. Subsequent ordinances, in 1647 and 1648, enforced this measure with great severity; and although these enactments were occasionally evaded, the theatres, up to the Restoration, were practically closed. Some of the playwrights—Shirley, for instance—continued to *publish* plays, which, in default of stage presentation, found readers in the cabinet.

Toward 1660, however, the rigid legal prohibition appears to have outworn itself, for we find that quasi-theatrical entertainments were arranged by **Sir William Davenant** (1605–1668), laureate from 1660 to 1668, and author of *Gondibert*, without interference on the

* Quoted in Arber’s *Reprint of The Rehearsal*, 1872, pp. 13, 14.

part of the authorities. With the Restoration the theatres flew open. From the remnants of the old houses a company was formed, which, acting at the Old Red Bull, and at a house in Vere Street, Clare Market, finally, in April 1663, removed to Drury Lane, and opened with Beaumont and Fletcher's *Humorous Lieutenant*. This, under the direction of Thomas Killigrew, was the so-called 'King's Company.' Another, under Davenant, with the title of the 'Duke's Company' (i.e. the Duke of York), having performed for some time in Salisbury Court, transferred its operations to Lincoln's Inn Fields, where it commenced a fresh career, in 1662, with Davenant's *Siege of Rhodes*, and *The Wits*—'the said Plays, having new Scenes and Decorations, being the first that e're were Introduc'd in England' (Downes). At the outset, wax candles had supplanted the old-fashioned cressets, women had taken the place of boys in the female parts, and the forcible and flexile blank verse of the Elizabethans was superseded by the new-fashioned declamatory rhyming heroics after the French manner, which, in their continental exile, the Royalists had learned to admire in the tragedies of Corneille and his school. Puritan rigorism no longer placed its restraints on theatrical license, and the re-appearing drama, lawless with freedom, reinforced with foreign elements, began to run shamelessly its riotous and disreputable course.

74. **Dryden.**—One man, **John Dryden** (1631–1700), is pre-eminently associated with the Drama of the Restoration. His career as a writer, in the opinion of Macaulay, exhibits, 'on a reduced scale, the whole history of the school to which he belonged—the rudeness and extravagance of its infancy,—the propriety, the grace, the dignified good sense, the temperate splendour of its maturity.'* Active to the day of his death, he fills the foremost place during the last forty years of the present chapter, and through all this time his influence was felt. The son of a Northamptonshire squire, he had come to London from Cambridge to eke out a small patrimony by literature, only a few years before the return of Charles II. His first poem, written at Westminster School, and printed in a collection of *Elegies* dated 1650, had a like origin with that of Milton's *Lycidas*, being prompted by the death of a schoolfellow, the young Lord Hastings. It was in the worst style of Donne and Cowley, and gave no promise of future poetical power. Johnson's description of it is characteristic :—'Lord Hastings died of the small-pox; and his

* *Life of Dryden. Miscellaneous Writings*, 1865, 96.

poet has made of the pustules, first rosebuds, and then gems; at last exalts them into stars, and says—

‘ No comet need foretell his change drew on
Whose corpse might seem a constellation.’ *

His next effort of any importance was the *Heroic Stanzas on the death of the Protector* in 1658, which, like Waller, he followed without compunction by his *Astræa Redux*, published in 1660, celebrating the return of the Saturnian age with Charles II. Over these, and other panegyrical pieces ‘made up,’ in Macaulay’s words, of ‘meanness and bombast,’ although ‘superior to those of his predecessors in language and versification,’ one need not linger. The poet was seeking his vocation; and the re-opening of the theatres at once afforded him the requisite arena for his talents. His first play—the prose comedy of the *Wild Gallant*—was produced by the King’s Company in February 1663, at their Vere Street house, with indifferent success. A tragi-comedy, the *Rival Ladies*, brought out in the same year, was more favourably received. His next play, the *Indian Queen*, 1664, a rhymed heroic tragedy, written jointly with Sir Robert Howard (a literary partnership which gave rise to one of another kind, for he married his colleague’s sister), aided by splendour of scene and costume, proved completely successful. But the plague of 1665 put an end, for the time, to theatrical representations. During the enforced interval caused by this national calamity, the poet turned his leisure to account by writing his *Annus Mirabilis*, 1667, and his *Essay of Dramatic Poesy*, 1668. The first, a poem in the heroic quatrains of *Nosce Teipsum* and Davenant’s *Gondibert*, celebrated the Dutch War and the Great Fire of the ‘year of Wonders,’—1666; the second, a vigorous composition in prose, and styled by Johnson ‘the first regular and valuable treatise on the art of writing,’ advocated rhymed tragedy against the blank verse of the elder dramatists. Dryden had already exemplified his theories by the *Indian Emperor* (acted in the beginning of 1665, published in 1667), which established his position; and in the preface to a second edition he defended himself against the opponents of his canons. The production of the *Indian Emperor* was followed, in 1667, by the comedies of the *Maiden Queen*, *Sir Martin Mar-all*, and, in conjunction with Davenant, to whose theatre he temporarily transferred his efforts, an adaptation of the *Tempest*, the prologue to which, a skilful tribute to the Bard of Avon, contains a well-known couplet—

* *Lives of the Poets*, Cunningham’s ed., I. 270.

‘ But Shakespeare’s magic could not copied be ;
Within that circle none durst walk but he.’

After the production of the *Tempest*, Killigrew secured the services of the poet exclusively for the King’s Theatre, for which he produced successively the *Mock Astrologer*, first acted in 1668; *Tyrannic Love*, in 1669; and the two parts of the *Conquest of Granada*, in 1670. In the last-mentioned year he succeeded Davenant as Laureate, and James Howell as Historiographer Royal.

To the year 1671 belongs an occurrence which cannot lightly be passed over—the production of *The Rehearsal*, a clever attack upon the heroic plays which Davenant had introduced and Dryden had popularised. In conjunction with Clifford, Butler, Sprat, and others, the Duke of Buckingham concocted a farce in which the tumid extravagances of the popular writers for the stage were held up to ridicule. Passages from the plays of Davenant, Killigrew, Howard, and Mrs. Aphra Behn were freely parodied. But the main attack was directed against Dryden, whose peculiarities, literary and personal, were remorselessly mimicked in the character of ‘ Bayes ’—Buckingham, it is said, taking infinite pains to teach Lacy the actor to accurately copy the appearance and gestures of the author satirized. He, however, was wise or prudent enough to let the assault pass unnoticed. Nor did the heroic plays at once receive their death-blow; although Dryden himself only wrote one more, *Aureng-zebe*, produced in 1675; and, in the prologue, intimates that he,

‘ to confess a truth, though out of time,
Grows weary of his long-loved mistress Rhyme.’

Aureng-zebe, however, is one of the best of its class. But *All for Love*, first brought out in 1678, a blank-verse play based upon Shakespeare’s *Antony and Cleopatra*, and which, as Dryden has affirmed, was written for himself, had great success; as also had the Roman Catholic tragi-comedy of the *Spanish Friar*, written in 1680, and produced the year after. His only other successful work, between 1670 and 1680, was the comedy of the *Marriage à-la-Mode*, produced in 1672. The so-called opera of the *State of Innocence*, published in 1674, in which he ‘tagged the rhymes’ of *Paradise Lost*, may pass with the record of its title.

The composition of *All for Love* marks an era in Dryden’s life. ‘The year 1678,’ says Macaulay, ‘is that on which we should be inclined to fix as the date of a great change in his manner. During the preceding period appeared some of his courtly panegyrics,—his *Annus Mirabilis*, and most of his plays; indeed all his rhyming tra-

gedies. To the subsequent period belong his best dramas,—*All for Love*, *The Spanish Friar*, and *Sebastian*,—his satires, his translations, his didactic poems, his fables, and his odes.* It is with his satires that we have next to deal. His powers in this direction had already been partially manifested in his prologues and epilogues, and accident determined his adoption of this branch of poetry. He found his motive in the struggle between the Whigs and Tories, whose particular bone of contention at this point of time was the succession to the Crown after Charles's death—one party, the Tories, putting forward the Duke of York (afterwards James II.), the other, or Whig party, the Duke of Monmouth. Most of the minor poets had drawn their pens on one or other side of this controversy when Dryden entered the lists overwhelmingly in the Tory interest with his *Absalom and Achitophel*, 1681. Little more than the names are taken from Holy Writ: Monmouth was *Absalom*; Shaftesbury, *Achitophel*; *Abdael*, the Duke of Albemarle; *Saul*, Oliver Cromwell; *Corah* and *Agag*, Titus Oates and Sir Edmund Bury Godfrey; *Barzillai*, the Duke of Ormond; *Shimei*, Slingsby Bethel; and the personalities of *The Rehearsal* were avenged by the famous portrait of Buckingham as *Zimri*. Other names will be found in the *Key* which generally accompanies the satire. Its success was enormous; the poet followed it up immediately by the *Medal, a Satire against Sedition*, 1682, prompted by the striking of 'a medal in honour of Shaftesbury's acquittal of the charge of high treason,' and by *Mac Flecknoe*, 1682, an inimitable castigation of 'the true-blue Protestant poet T[homas] S[hadwell],' to whom the crown of Dulness is solemnly bequeathed by the Grub Street writer, whose name furnishes the title. A little later in the same year appeared a second part of *Absalom and Achitophel* by **Nahum Tate** (1652–1715), containing some two hundred verses by Dryden, devoted chiefly to the demolition of Shadwell under the name of Og, and, under that of Doeg, of an old enemy, the city poet **Eliakim Settle** (1648–1724), who had published an *Achitophel Transposed*.

Dryden's next work was one admirable for its lucidity of reasoning—the *Religio Laici*, or *Layman's Faith*, 1682, an exposition of his Protestant belief. But, after the death of Charles, he suddenly became a Roman Catholic, and almost his next production—*The Hind and the Panther*, 1687—was an allegorical defence of his new creed. In this, his longest original poem, the different sects, Churches, &c., are figured by animals and birds. The Independent is a Bear;

* *Life of Dryden. Miscellaneous Writings*, 1865, 96.

the Quaker, a Hare; the free-thinker, a 'buffoon Ape;' the Anabaptist, a 'bristled Boar;' the fox is the Unitarian; and the Presbyterian, a 'wolf with haggard eyes;' while the Church of England is represented by a panther, 'fairest creature of the spotted kind,' and the Church of Rome by 'a milk-white Hind, immortal and unchanged.' To the King is assigned the part of the Lion. The allegory, of course, found answers, and one of the replies – the joint *Country Mouse and City Mouse* (1687) of Charles Montague and Matthew Prior (see p. 121, s. 80) still remains one of the wittiest of parodies.

With the accession of William III. the Catholic Laureate and Historiographer was obliged to vacate his post in favour of Shadwell. During his remaining years he fell back upon play-writing, producing, in 1690, *Don Sebastian*, one of his best efforts in this line. But his chief works henceforth were translations or adaptations, displaying, at their best, his perfected powers over metre and expression. These consist of versions of several satires of *Juvenal*, and the whole of *Persius*, 1693, the *Æneid* of Virgil, 1697, and the collection of paraphrases of Boccaccio and Chaucer, more generally known by the title of *The Fables*, 1699. Lastly, to these later years belongs the beautiful ode (sometimes confounded with the *Song for St. Cecilia's Day*, 1687), entitled *Alexander's Feast, or the Power of Music*, and written for the St. Cecilia Festival of 1697. This Macaulay thinks 'his greatest work.' It was among his last. He died on the 1st of May, 1700.

To the plays of Dryden we must not look for the enduring part of his writings. Versatile, vigorous, and inventive as they are, they nevertheless lack wit and genuine pathos, and they are disfigured by bombast, and a coarseness of the crudest, not satisfactorily explained by the prevailing profligacy of the time, or excused by the tardy regrets of the poet's maturer years. Few of them survived the age of their writer. It is in his satires, translations, fables, and prologues, where he gives full play to his matchless mastery over heroics, that his successes are most signal. As a satirist he was probably unequalled, whether for command of language, management of metre, or the power of reasoning in verse. 'Without either creative imagination, or any power of pathos,' says Professor Craik, in an expressive passage, 'he is in argument, in satire, and in declamatory magnificence, the greatest of our poets. His poetry, indeed, is not the highest kind of poetry, but in that kind he stands unrivalled and unapproached. Pope, his great disciple, who, in correctness, in neatness, and in the brilliancy of epigrammatic

point, has outshone his master, has not come near him in easy flexible vigour, in indignant vehemence, in narrative rapidity, any more than he has in sweep and variety of versification. Dryden never writes coldly, or timidly, or drowsily. The movement of verse always sets him on fire, and whatever he produces is a coinage hot from the brain, not slowly scraped or pinched into shape, but struck out as from a die with a few stout blows, or a single wrench of the screw. It is this fervour especially which gives to his personal sketches their wonderful life and force: his *Absalom and Achitophel* is the noblest portrait-gallery in poetry.*

A part of one of its portraits—that of Shaftesbury—may be here given as an illustration (though, of course, a very inadequate one) of the foregoing lines:—

‘Of these the false Achitophel was first,
A name to all succeeding ages curst :
For close designs and crooked counsels fit,
Sagacious, bold, and turbulent of wit,
Restless, unfixed in principles and place,
In power unpleased, impatient of disgrace ;
A fiery soul, which, working out its way,
Fretted the pigmy body to decay
And o’er-informed the tenement of clay.
A daring pilot in extremity,
Pleased with the danger, when the waves went high,
He sought the storms ; but, for a calm unfit,
Would steer too nigh the sands to boast his wit.
Great wits are sure to madness near allied,
And thin partitions do their bounds divide.’

(*Absalom and Achitophel.*)

Or, as a specimen of his more remorseless style, take the following from *Mac Flecknoe*:—

‘Shadwell alone my perfect image bears,
Mature in dulness from his tender years ;
Shadwell alone of all my sons is he
Who stands confirmed in full stupidity.
The rest to some faint meaning make pretence,
But Shadwell never deviates into sense.
Some beams of wit on other souls may fall,
Strike through and make a lucid interval ;
But Shadwell’s genuine night admits no ray,
His rising fogs prevail upon the day. . .
‘My son, advance
Still in new impudence, new ignorance.
Success let others teach, learn thou from me
Pangs without birth and fruitless industry.

* *Eng. Lit. and Language*, 1871, ii. 118. For an extended parallel of Dryden and Pope the reader is referred to Johnson’s *Life* of the latter.

Let *Virtuoses** in five years be writ,
 Yet not one thought accuse thy toil of wit. .
 'And when false flowers of rhetoric thou wouldst cull,
 Trust nature, do not labour to be dull; . .
 'Like mine, thy gentle numbers feebly creep;
 Thy tragic Muse gives smiles, thy comic sleep.
 With whate'er gall thou set'st thyself to write,
 Thy inoffensive satires never bite;
 In thy felonious heart though venom lies,
 It does but touch thy Irish pen, and dies.
 Thy genius calls thee not to purchase fame
 In keen Iambics, but mild Anagram.
 Leave writing plays, and choose for thy command
 Some peaceful province in Acrostic land,
 There thou mayst wings display and altars raise,
 And torture one poor word one thousand ways;
 Or, if thou would thy different talents suit,
 Set thy own songs, and sing them to thy lute.'

(*Mac Flecknoe.*)

75. **Shadwell, Lee.**—The poet to whom Dryden, in the preceding lines, decreed an immortality of derision, was, nevertheless, not wholly destitute of talent. Rochester said of **Thomas Shadwell** (1640–1692), that 'if he had burnt all he wrote, and printed all he spoke, he would have had more wit and humour than any other poet;' and, in one of his pieces, he classes him with Wycherley as the only other 'modern wit' who 'touched upon true comedy.' But he was a slovenly writer, generally choosing prose as the medium of his hastily-composed plays. In 1688 he succeeded to the laureateship; and died, in 1692, from an overdose of opium, just before the production of his latest drama—*The Volunteers, or the Stock-jobbers*, 1693, in which he ridiculed the knavery of contemporary bubble-mongers. **Nathaniel Lee** (1655–1692), the author of the *Rival Queens*, *Theodosius*, *Mithridates*, *Lucius Junius Brutus*, and seven other plays—the two first-named being his best—amidst much extravagance has occasional tenderness and passion, which lift him at times to a loftier height than Dryden. He became insane from prolonged dissipation, and was confined for some time in Bedlam. Upon his release, he relapsed into his old habits, and, returning home drunk one night through Clare Market, fell down, and perished in the snow.

76. **Otway, Southerne.**—The former of these writers has perhaps a better claim than Shirley to be considered the last of the Elizabethans. Like Ben Jonson, actor, soldier, and dramatist successively, poor as Lyly, desolate as Marlowe, dying as miserably as

* A comedy by Shadwell, 1676.

Greene, **Thomas Otway** (1651-1685) had at least a fellowship in their vicissitudes. Like theirs, his work, too, exhibits the excesses of his life. But, painful and indelicate as are his themes, they are relieved by the most moving passages. 'In the portrayal of scenes of passionate emotion,' says Scott, 'his talents rival at least, and sometimes excel, those of Shakespeare.' And though he generally degrades the female character, he has left more than one noble portrait of a woman. Of his six tragedies and four comedies, *Venice Preserved* (produced 1682), which contains the character of *Belvidera*, and the *Orphan* (produced 1680), still hold the stage. Both are in blank verse, as might be expected after Dryden's renunciation of rhyme some three years previously. **Thomas Southerne** (1650-1746) was a more prosperous dramatist than Otway, making 700*l.* by one of his dramas, and far exceeded Dryden in his literary gains. 'Choice and conduct of the story,' says Hallam, 'are the chief merits' of this prolific writer. *Oroonoko*, 1696, and *The Fatal Marriage*, 1694, later known as *Isabella*, are the best of his plays. In the latter, the celebrated Mrs. Siddons made her first appearance on a metropolitan stage, in 1782.

77. The Comic Dramatists of the Restoration.—The plays of Dryden and Otway can scarcely be praised for their purity. But gross, and coarse even to brutality, as they occasionally are, it may be questioned whether they were more dangerous than the glittering libertinism of the group of dramatists who, with Wycherley and Congreve at their head, represent the Comedy proper of the Restoration. Marriage, with these, exists only to its dishonour, and love is the science of seduction. The one being the matter, the other the end, of most dramatic work, it may be inferred that the moral goes for little or nothing in their productions. On the contrary, intrigue, wit (they have it in profusion), repartee, and epigram are severally and collectively enlisted to popularise an inverted code of manners under which virtue is ridiculed and vice rewarded. Their plays are essentially of the class 'which leave a bad taste in the mouth;' and even the graceful sophistry of Charles Lamb cannot betray the reader into relegating the cynical profligacy of the Wishforts and Wildairs to some unreal land, ungoverned by ordinary laws of decency. It may be doubted whether the writers themselves would have accepted the defence. A brief enumeration of their plays will suffice.

The best of **Sir George Etherege's** (1636-1694) is his *Man of Mode; or, Sir Fopling Flutter*, 1676—'the model,' says Campbell. 'of all succeeding *petits maîtres*,' and, if report speak truly, a faith-

ful portrait of himself, although he designed another character to that end. Two others of his plays, *Love in a Tub*, 1664, and *She Would if She Could*, 1668, were also successful. 'Gentle George,' as Dryden calls him, is said to have broken his neck by falling down stairs at Ratisbon, where he was Minister Resident. The *Rehearsal of George Villiers*, Duke of Buckingham (1627-1688), has already been referred to (*see* p. 104, s. 74). The *Mulberry Garden*, 1668,—presumably the same fashionable resort where Dryden, 'advanced to a sword and Chedreux wig,' ate tarts with Madam Reeve, the actress—is the best known play of **Sir Charles Sedley** (1639-1701), and it contains one of the most finished of his songs—that beginning, '*Ah, Chloris, could I now but sit!*'

The next of this group, **William Wycherley** (1640-1715), was educated in France, where he became a Roman Catholic. At the Restoration, however, he returned to the Protestant religion. After being a favourite of the Duchess of Cleveland, he married the Countess of Drogheda, whom he survived long enough to contract, in his eightieth year, another alliance with a mere girl, mainly for the sake of spiting his nephew. He led the life of a wit and *roué*, and, toward the close of it, was greatly embarrassed—indeed, he lay for a long period in the Fleet. His last piece was produced in 1677, so that his works belong to his earlier years. They are—*Love in a Wood*, produced 1672; the *Gentleman Dancing-Master*, 1673; the *Country Wife*, 1675, and the *Plain Dealer*, 1677. Calderon, Racine, and Molière—the last especially—suggested many of the scenes. At his death a worthless and indecent miscellany of prose and verse was issued under his name. It owes its slender value to the corrections of the youthful Pope, who had been the friend of its author's old age.

After being educated at the University of Dublin, and publishing a forgotten novel under the pseudonym of 'Cleophil,' the Coryphæus of the Comic Dramatists, **William Congreve** (1670-1729), brought out, in 1693, his play of the *Old Bachelor*, followed, in 1694, by the *Double Dealer*, and, in 1695, by *Love for Love*. To these succeeded, in 1697, the tragedy of the *Mourning Bride*, which, in addition to the fine passage eulogised by Jonson, contains the line—

'Music has charms to soothe the savage breast.'

Last came the comedy of the Way of the World, in 1704, which proved a failure. This mishap was, perhaps, a result of the vigorous onslaught made, in 1698, upon theatrical licentiousness by **Jeremy**

Collier (1650-1726), a non-juring Bishop, in his *Short View of the Immorality and Profaneness of the English Stage*. Into the details of this controversy we cannot enter. The leading dramatists, however, but feebly repelled the censures of the divine; Dryden, indeed, made no important reply, and, practically, an appreciable purification of the theatre dates from the dispute. But it must be borne in mind that the mass of the public were with the clerical censor, and without this advantage on his side he would scarcely have obtained a hearing.

Congreve died a rich man from the emoluments of the places he had occupied, to the last still splendidly popular in the fashionable world. The daughter of the great Duke of Marlborough had a curious attachment for him, and to her he left the riches which, says Rumour, might more fitly, if not justly, have been bequeathed to the beautiful Mrs. Bracegirdle. The following is Macaulay's comparison of Congreve and Wycherley. He gives the palm to the former. After touching upon the analogy in their lives and writings, he says:—'Wycherley had wit; but the wit of Congreve far outshines that of every comic writer, except Sheridan, who has arisen within the last two centuries. Congreve had not, in a large measure, the poetical faculty; but compared with Wycherley he might be called a great poet. Wycherley had some knowledge of books; but Congreve was a man of real learning. Congreve's offences against decorum, though highly culpable, were not so gross as those of Wycherley; nor did Congreve, like Wycherley, exhibit to the world the deplorable spectacle of a licentious dotage.'*

The satire of Swift still clings to the architectural remains of **Sir John Vanbrugh** (1666-1726) in Blenheim and Castle Howard; but the *Relapse*, 1697, the *Provoked Wife*, 1697, the *Confederacy*, 1705, and the *Journey to London* (completed by Cibber in 1728 as the *Provoked Husband*), still attest his wit, as well as his immorality. **George Farquhar** (1678-1707) belongs more properly to the next century, as his first play only, *Love in a Bottle*, 1698, was produced before 1700. His best works are the *Recruiting Officer*, 1706, and the *Beaux Stratagem*, 1707. In both of these last writers the approaching improvement of the style is foreshadowed. One of the plays of Vanbrugh contains a character that Hallam has styled the first homage that the theatre had paid to female chastity since the Restoration—the character of Amanda, in the *Relapse*.†

* *Essays*, 1860, II. 175, *Comic Dramatists of the Restoration*.

† For Aphra Behn, Crowne, Settle, Tate, and some other playwrights of this period (1626-1700) the reader is referred to the Dictionary Appendix (E).

CHAPTER VI.

**THE AGE OF POPE, SWIFT, THE NOVELISTS,
AND JOHNSON.**

1700-1785.

78. SUMMARY OF THE PERIOD.—79. THE POETS: POPE.—80. PRIOR, GAY.—81. YOUNG, THOMSON.—82. GRAY, COLLINS.—83. CHURCHILL.—84. CHATTERTON, MACPHERSON.—85. THE MINOR POETS.—86. THE WARTONS, PERCY.—87. THE PROSE WRITERS: DEFOE.—88. SWIFT.—89. BERKELEY, ARBUTHNOT.—90. SHAPTESBURY, BOLINGBROKE, MANDEVILLE.—91. THE ESSAYISTS: ADDISON, STEELE, ETC.—92. THE NOVELISTS: RICHARDSON, FIELDING, SMOLLETT, STERNE, ETC.—93. GOLDSMITH.—94. JOHNSON.—95. BURKE.—96. THE HISTORIANS.—97. WILKES, 'JUNIUS.'—98. ADAM SMITH, BLACKSTONE.—99. THE THEOLOGICALS.—100. THE DRAMATIC WRITERS.

78. Summary of the Period.—In the last year of the seventeenth century Dryden died; and with his death the preceding period closed. The present chapter opens with an epoch which, owing to some not very obvious resemblance to the age of the Emperor Augustus, it was formerly customary to style the 'golden' or 'Augustan Age' of English literature. That this resemblance did not lie in the protection of letters by royal or noble patrons; that it was not based upon any special elevation in the character of the works produced—which, on the contrary, were generally more or less identified with the interests of opposing Whig and Tory; that the time, in short, was not great by comparison with the periods that preceded and followed it—are facts now fairly established. To the question, In what, then, does the likeness consist?—it has been answered:—In the correctness or finish of style achieved by the leading writers. Yet, although it is allowed that a new attention to the mechanism of literary expression—a striving after perspicuity and brevity in style—is traceable as far back as the Restoration, even this attribute of 'correctness' has been contested. It has been urged that the writings of Pope, of Addison, of Swift even, are not 'correct' in any *exact sense of the word*; and that, supposing this particular property were conceded to the writings of one or two of the authors who lived under Queen Anne and George I., they would not, numeri-

cally, suffice to constitute a literary age. It may, therefore, be held that the title 'Augustan,' as applied to the era in question, has now passed into the category of time-honoured misnomers.

The foregoing remarks apply to the earlier years only of the period comprised in the present chapter. But, during the whole of the time (1700-1785), no 'great' poet can be said to have appeared. Pope, who stands first, and, it must be added, at an elevation far above that of his contemporaries, has, notwithstanding, been denied a place in the highest order of poets. Yet, in his own province, his ability was unquestioned. His poetry was 'the apotheosis of clearness, point, and technical skill; of the ease that comes of practice, not of the fulness of original power.'* As a metrical artist, he stands supreme among his fellows, and his influence over the fashion of verse-writing is distinguishable for at least forty years after his death. Nevertheless, there were not wanting indications of the advent of a truer and more genuine school of poetry. In the blank verse of Thomson's *Seasons*, in the *Odes* of Collins and the *Odes* and *Elegy* of Gray, in the *Traveller* and *Deserted Village* of Goldsmith, nay, in the very forgeries of Macpherson and Chatterton, and the popularity of Bishop Percy's *Reliques*, there were manifest signs, even in those days of apparent poetical sterility, that a reaction from the 'mechanic art' and 'musical finesse' of the popular Popesque manner—from 'drawing-room pastoral' and the 'poetry of the town'—was gradually approaching, and that there was a growing and irrepressible impulse toward the poetry of nature and human life.†

In the absence of poetry of the highest order, prose, on the other hand, exhibited an extraordinary development. With the *Tatler* and *Spectator* of Steele and Addison began that popular form of essay-writing which still survives and flourishes; while the class of fiction adopted by Swift and Defoe reached, in the minute character-painting of Richardson, the vivid delineation of life and manners by Smollett and Fielding, the whimsical, super-subtle analysis of Sterne, and the idyllic grace of Goldsmith, a degree of excellence which, it may fairly be asserted, the modern British novelist has never yet attained. Nor was it in fiction alone that the opulence of prose was apparent. The history of Hume, Robertson, Gibbon; the theology of Berkeley and of Butler; the political economy of Adam Smith, the rhetoric of Burke, and the invective of 'Junius,' all found

* Lowell, *My Study Windows: Pope*.

† v. *Introductory Memoir to Ward's Pope*, 1869 (Globe Ed.); *English Poetry from Dryden to Cooper*, *Quarterly Review*, July, 1862 (by F. T. Palgrave).

their utterance in that homelier form of writing to which the more practical offices of literature are commonly assigned.

The drama of the period calls for no special remark. Home and Rowe, Sheridan and Foote, shine out from their contemporaries. But they are luminaries of the lesser rank, whose brilliancy is the result of the comparatively feeble radiance of their neighbours.

79. The Poets: Pope.—Among the poets of the so-called 'Augustan Age,' **Alexander Pope** (1688–1744), as we have already said, stands supreme. The only son of a tradesman of Lombard Street, he was, as a child, delicate and sickly; indeed, his whole life was, in his own words, 'a long disease.' Schools were not calculated to develope such a nature, and he was mainly self-taught. Writing he had learned early from copying type; and what he knew of Greek, Latin, and French, was acquired rather by his own patient translations than from the instruction of masters. The art of versification, and the verse of Dryden in particular, seem early to have attracted him; while the advice of a friend to make correctness 'his study and aim' (i.e. to 'copy the ancients') may be noted as further directing his tendencies. He said of himself that he 'liaped in numbers;' and he is recorded to have written a play from the *Iliad* at twelve, and to have shortly after composed some 4,000 lines of an epic, having for hero Alcander, prince of Rhodes. This latter he (perhaps wisely) burnt. But, if we may believe his own statement that some of its lines were imported bodily into much later and maturer poems, their technical excellence must have been already remarkable. His youthful connection with Wycherley has already been referred to (see p. 110, s. 77). By him he was introduced to Walsh, the judicious critic who advised him to cultivate classic models. Another and earlier friend was Sir William Trumbull, to whom, in 1709, he dedicated the first of his four *Pastorals*, then published in Tonson's *Miscellanies*. The unbounded praise with which these performances were received may now be modified into Johnson's words, that they show the writer 'to have obtained sufficient power of language and skill in metre to exhibit a series of versification which had in English poetry no precedent.'*

With the publication of the *Pastorals*, Pope's literary life may be said to begin. In 1711 he gave forth his *Essay on Criticism*, a clever summary of the best received opinions, sparkling with the concise *maxims* and pointed illustrations which are distinguishing characteristics of his talent. Well might Addison observe, in com-

* *Lives of the Poets*, Cunningham's ed

ting upon those finished epigrammatic couplets of the critic of
 nty, that 'Wit and fine Writing doth not consist so much in
 ancing Things that are new, as in giving Things that are known
 greeable Turn.' What, for instance, could be neater or more
 ful than the way in which these verses (some of which he quotes)
 made to exemplify the errors they condemn:—

'But most by Numbers judge a Poet's song;
 And smooth or rough, with them is right or wrong.
 'These equal syllables alone require,
 Tho' oft the ear the open vowels tire;
 While expletives their feeble aid do join;
 And ten low words oft creep in one dull line:
 While they ring round the same unvary'd chimes,
 With sure returns of still expected rhymes;
 Where-e'er you find "the cooling western breeze,"
 In the next line, it "whispers through the trees,"
 If crystal streams "with pleasing murmurs creep,"
 The reader's threaten'd (not in vain) with "sleep:"
 Then, at the last and only couplet fraught
 With some unmeaning thing they call a thought,
 A needless Alexandrine ends the song,
 That, like a wounded snake, drags its slow length along.'
 (*Essay on Criticism*.)

he year 1712 appeared (with other pieces), in Lintot's *Miscel-*
 ; the first sketch of the *Rape of the Lock*, an 'heroi-comical'
 n, which owes its slender motive to the theft of a curl by a
 ill-bred Lord' (Lord Petre) from a 'gentle Belle' (Miss Arabella
 nor). Yet, upon this fragile basis, Pope has reared a master-
 e of filigree—a work 'so exquisite, in its peculiar style of art,'
 Professor Conington, 'as to make the task of searching for
 ts almost hopeless; that of commending beauties simply imper-
 nt.* 'It is the most exquisite monument of playful fancy that
 ersal literature offers,' says De Quincey. Its plan, in fact,
 tly suited the range of the poet's powers; his wit, his fancy, his
 mand of polished verse are all seen to the best advantage, while
 literary artifice and insincerity—grave faults elsewhere—are
 sable in mock heroics. The most remarkable circumstance in
 history of this famous production is that he extended its scheme,
 yet improved it. In the first state Addison called it '*merum*
 —a delicious little thing,'—and not unreasonably deprecated fur-
 alteration—advice which, however well-intentioned, did not meet
 the approval of the sensitive author. He accordingly added—
 it must be allowed, with entire success—the machinery of the

* *Miscellaneous Writings*, 1872, i. 33.

Sylphs, which Dr. Garth had suggested; and the poem, as it now appears, was published in 1714. The *Messiah*, 1712, a Sacred Eclogue, in imitation of Virgil's *Pollio*, first brought out in No. 378 of the *Spectator*; *Windsor Forest*, 1713, the design of which is borrowed from *Cooper's Hill* (see p. 80, s. 55); and the *Ode for Music on St. Cecilia's Day*, 1713, written in 1708 at the suggestion of Steele, also belong to this period. In the November of 1713 he opened a subscription list for a work of greater magnitude than he had yet attempted—the translation of the *Iliad*. The list was swelled by the generous advocacy of Swift; and, in 1716, duly appeared the first volume, containing four books. The only poem of importance issued in the interval was the *Temple of Fame*, 1715, based chiefly on the last book of Chaucer's *House of Fame* (see p. 35, s. 17).

The completed translation of the *Iliad*, in six vols. *quarto*, appeared in 1720, with a dedication to Congreve; and the author's gains are said to have amounted to more than 5,000*l.* For the subsequent translation of the *Odyssey*, published in 1725, he received some 3,000*l.* or 4,000*l.* more, after the necessary deductions had been made for the labours of **Elijah Fenton** (1683–1750) and **William Broome** (d. 1745), whose aid he had called in to complete his task. The splendour of this celebrated paraphrase has somewhat faded in our day. But even in the author's lifetime it was calmly estimated. The great Bentley (whose frankness procured him a niche in the *Dunciad*) is reported by Sir John Hawkins to have said that it was 'a pretty poem,' but must not be called Homer. Gibbon, writing later, describes it as 'a portrait endowed with every merit except that of faithfulness to the original.' After these opinions we may quote the judgment of the late Professor Conington, himself a distinguished translator of the *Iliad*.* Having indicated some of the defects of various preceding versions from Chapman to Sotheby, and referred to the keener 'appreciation of the characteristic style of different periods which now prevails,' he says:—'Probably no other work of his [Pope's] has had so much influence on the national taste and feeling for poetry. It has been—I hope it is still—the delight of every intelligent schoolboy; they read "of kings, and heroes, and of mighty deeds" in language which, in its calm, majestic flow, unhesitating, unhesitating, carries them on as irresistibly as Homer's own could do, were they born readers of Greek; and their minds are filled with a conception of the heroic age, not indeed

* Published 1861–68; Bks. i. to xii. are by Mr. Worsley; Bks. xiii. to xxiv. (a few stanzas excepted) by Professor Conington.

ly true, but almost as near the truth as that which was entered by Virgil himself.*

connection with the translation of the *Iliad* and *Odyssey* must mention the quarrel of its author with Addison. Through-ly, Pope had made the acquaintance of the great essayist ly after the publication of the *Essay on Criticism*, which son had praised in the *Spectator* (No. 253). But, almost from rest, a series of petty occurrences appears to have awakened 's morbid literary susceptibilities. Addison had given but a warm public welcome to the *Rape of the Lock* (*Spectator*, No. and, as we have seen, had not recommended the extension of heme. Pope remembered this. Pope had voluntarily taken up udgels for *Cato* against Dennis the critic; and Addison had pproved—he could not in decency approve—the ill-advised ce.† Finally, Tickell, a friend of Addison, published a version e 1st Book of the *Iliad*, which Pope chose to regard as a rival is own, put forth at Addison's suggestion. Lord Macaulay xamined this last charge, and is of opinion that there is not the est foundation for it. But Pope made it the ground for lasting osity, and under the influence of this feeling, designed that us portrait, which, elaborated with wonderful art and malignity, l its place finally, sixteen years after Addison's death, in the le to *Dr. Arbuthnot* (*Prologue to the Satires*), as one of the best, t the best, of the poet's character-sketches, although posterity es to regard it as a faithful likeness of Joseph Addison:—

'Peace to all such! but were there One whose fires
True Genius kindles, and fair Fame inspires;
Blest with each talent and each art to please,
And born to write, converse, and live with ease:
Should such a man, too fond to rule alone,
Bear, like the Turk, no brother near the throne,
View him with scornful, yet with jealous eyes,
And hate for arts that caus'd himself to rise;
Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer;
Willing to wound, and yet afraid to strike,
Just hint a fault, and hesitate dislike;
Alike reserv'd to blame, or to commend,
A tim'rous foe, and a suspicious friend;
Dreading ev'n fools, by Flatterers besieged,
And so obliging, that he ne'er oblig'd; ‡

Miscellaneous Writings, 1872, i. 43.

* *The Narrative of Dr. Robert Norris* [a quack who pretended to cure the] upon the *Frenzy of John D[ennis]*, 1713.

† Instance of change in pronunciation. 'Tea' (The), which in Pope, Swift, and Young, rhymes to 'obey,' 'play,' and the like, is another of many.

Like *Cato*, give his little Senate laws,
 And sit attentive to his own applause;
 While Wits and Templars ev'ry sentence raise,
 And wonder with a foolish face of praise:—
 Who but must laugh, if such a man there be?
 Who would not weep, if *ARRICUS* were he?'
 (*Prologue to the Satires*, ii. 193–214.)

Whatever pain these lines inflicted (and Pope,

‘*Semper ardentis acuens sagittas,*’

had patiently assured himself of their power to wound), Addison received them, when sent to him in MS., with characteristic serenity. His sole reply was a more studious courtesy.

Of Pope's relations with another literary character, the celebrated Lady **Mary Wortley Montagu** (1690–1762), whom he began by liking and ended by lampooning, the limited nature of this book does not permit us to give any adequate account. Nor can we here touch upon his friendship with the two Miss Blounts. His next published works of any importance, after the *Temple of Fame*, are the *Elegy to the Memory of an Unfortunate Lady*, whose identity is one of the vexed questions of his biography; the *Epistle of Eloisa to Abelard*; and (with Arbuthnot and Gay) the farce of *Three Hours after Marriage*, which proved a failure on the stage. All these belong to the year 1717. Not much significance can be attached to his edition of *Shakespeare*, 1725, little better than that subsequently published by Johnson. It was eclipsed, in Pope's lifetime, by the more accurate labours of a lesser man, **Lewis Theobald** (d. 1744).

The name of Theobald appropriately introduces a work which, by many of Pope's admirers, is regarded as his best. This was his famous onslaught upon the swarming hacks and poetasters of his day, among whose ranks he counted many real or imagined enemies. It will be remembered that Dryden's *Mac Flecknoe*,

‘— without dispute,
 Through all the realms of Nonsense absolute,’

had resigned his empire to Shadwell, who later ousted Dryden from the laureateship. Pope's *Dunciad*, founded to some extent upon the earlier satire, takes up the succession at the death of Lawrence Eusden, Shadwell's third successor, and describes the elevation of Theobald to the vacant throne at the hands of the Goddess of Dulness. His criticism of Pope's *Shakespeare* had earned him this distinction. The solemnity is graced by ‘high heroic games,’ at

which all Grub Street is made to compete; and Pope, revenging himself, in the name of literature, for injuries suffered in his own person, mercilessly rains down his scathing satire upon the whole body of inferior scribblers:—

‘Unceasing was the play of wretched hands,
Now this, now that way glancing, to shake off
The heat, still falling fresh.’

(*Inferno*, canto xiv.)

The earliest known edition of the three books of the *Dunciad* was published in May 1728; but a more perfect edition, dedicated to Swift, appeared in the following year. Other editions followed; and, in 1742, was added a fourth book, directed against dunces, theologic and philosophic. To this succeeded, in 1743, a fresh edition of the entire poem, in which the name of Colley Cibber, the then laureate—a dramatist and wit to whom we shall hereafter refer—was substituted for that of Theobald. The alteration gratified another antipathy on the author’s part, but it scarcely improved the ‘Epos of the Dunces.’ That is, nevertheless, and remains, in Professor Conington’s words, ‘a very great satire.’ But its wanton character is well expressed in the sentences with which he concludes his criticism of this celebrated work:—‘Such inhuman, un pitying animosity cannot be justified, even on the plea of retaliation; and the plea of retaliation, though elaborately urged, seems not to have been always true.’ . . . It is ‘an unblessed contest, undertaken in the spirit of Persian tyranny against those who would not propitiate the arrogance of one man, and waged partly with weapons of the keenest edge and finest temper, but partly also with noisome implements of offence, and inventions of gratuitous barbarity.’*

The remaining works of Pope consist of the so-called *Moral Essays*, which appeared from 1720 to 1735; the *Essay on Man* (four Epistles), 1733–4, generally included with them (see p. 120); and the *Satires* (Imitations of Horace and Donne), 1733–8, from the Prologue to which—the *Epistle to Dr. Arbuthnot*—we have already printed an extract (see p. 117). The first principles of the *Essay on Man* Pope received from the famous Bolingbroke, to whom also he was indebted for the suggestion that gave rise to the *Satires*—master-pieces of language and metrical skill, unrivalled in their pungent portraiture of contemporary character and manners. ‘It is no paradox to say that these *Imitations* are among the most original of his writings. So entirely do they breathe the spirit of

* *Miscellaneous Writings*, 1872, i. 59.

the age and country in which they were written, that they can be read without reference to the Latin model.*

The *Satires*, it is held by judges, will probably outlive the *Essay on Man*. But, more on account of its place among Pope's writings than its intrinsic value, this much-discussed latter work demands some further notice. The poet's purpose, he says in the prefatory 'Design,' is 'to consider Man in the abstract, his Nature and his State.' By 'steering betwixt the extremes of doctrines seemingly opposite,' by 'passing over terms utterly intelligible,' he hopes to frame 'a temperate yet not inconsistent, and a short yet not imperfect, system of Ethics.' The *Essay* (as we now have it) 'is to be considered as a general Map of Man, marking out no more than the greater parts, their extent, their limits, and their connection, but leaving the particular to be more fully delineated in the charts which are to follow.' The four *Epistles* of which it is composed are therefore only part of an incomplete scheme, although they form a complete portion of that scheme. They are all dedicated to Bolingbroke (see p. 134, s. 90), who is expressly apostrophised in the last Epistle as 'master of the poet, and the song'—as his 'guide, philosopher, and friend.' It has indeed been asserted that Pope simply rhymed the prose Essays of his Mentor. At all events, the presiding influence of Bolingbroke is clearly discernible, and to that influence, taken in connection with the poet's ambition to try his hand at a popular ethical subject, the work must mainly be attributed. The Epistles treat severally: *Of the Nature and State of Man*—(i.) *with respect to the Universe*; (ii.) *with respect to Himself*; (iii.) *with respect to Society*; and (iv.) *with respect to Happiness*. But the theme was unsuited to the treatment adopted. Moreover, it has been said, the writer imperfectly understood, nay, was not even in sympathy with, the system he advanced; and hence the *Essay* is 'without permanent value as a philosophical treatise.' In point of execution, however, there is little to be desired. Pope's power of crystallising precepts, of manufacturing

'— jewels five-words-long

That on the stretched fore-finger of all Time
Sparkle for ever,'

has never been shown to greater advantage than in this poem. It is true the gems may be often paste, but the workmanship is wonderful, and the brilliancy incontestable. The following are a few examples:—

* Rev. Mark Pattison. Preface to Pope's *Satires and Epistles* (Clarendon Press Series), 5.

'Hope springs eternal in the human breast :
Man never *is*, but always *to be* blest.'

Ep. i. l. 95.

'Virtuous and vicious ev'ry man must be,
Few in th' extreme, but all in the degree.'

Ep. ii. l. 231.

'For modes of faith, let graceless zealots fight ;
His can't be wrong whose life is in the right.'

Ep. iii. l. 305.

'Honour and shame from no condition rise ;
Act well your part, there all the honour lies.'

Ep. iv. l. 193.

'What can ennoble sots, or slaves, or cowards ?
Alas ! not all the blood of all the Howards.'

ib. l. 215.

'Know then this truth, enough for man to know,
Virtue alone is happiness below.'

ib. l. 309.

In 1718, after the death of his father in the preceding year, Pope settled with the mother—his affection for whom is one of the most pleasing traits in his character—at Twickenham, where his retreat, his grotto, and the eccentricities of that taste for gardening which he had inherited from his father, have become historical. As he lived in constant correspondence or personal communion with Gay, Swift, Bolingbroke, Warburton, and others ; and here, in 1733, his mother died. Her son survived her nearly eleven years. It is difficult to regard him with much admiration. 'He was the most irritable of the *genus irritabile*,' says one contemporary ; 'as *curva in corpore curvo*,' says another. He 'played the politician about cabbages and turnips,' says a third ; in other words, he meddled and schemed about the veriest trifles. It is this that makes his life 'a succession of petty secrets and third-rate problems'—and, to take one example only, the mysterious shifts and pitiable vocations to which he resorted in order to smuggle his correspondence into print during his lifetime.* He appears to have been vain, sensitive, artificial. He was, however, a good son,—an attached friend ; and it is but just to recall his continued ill-health and painful physical disadvantages when referring to his peculiarities of character. And he was a genuine *littérateur*. Loving letters, at least, with an unfeigned devotion, his exquisite taste and almost faultless metrical art have given him a position in, and precedence over, our literature, which will not easily be contested.

1. **Prior, Gay.**—The story of the precocious youth at the

* the full discussion of this subject in the *Works of Alexander Pope*, edited by Rev. Whitwell Elwin, i. (1871), Introduction, xxvi.—cxlvii.

'Rummer Tavern,' who set the fine gentlemen right upon a passage from Horace, recurs at once with the name of **Matthew Prior** (1664-1721). When this incident is supposed to have occurred, he had already received some brief instruction at Westminster School. In 1682, by the help of the Earl of Dorset (one of the 'fine gentlemen' in question), he went to Cambridge. His first literary effort was in connection with the successful parody of Dryden's *Hind and Panther*, 1687, before referred to (see p. 106, s. 74). In 1690, by Dorset's aid again, he commenced a long diplomatic career, the details of which do not concern us, as Secretary to the Embassy at the Hague. His principal poems are *Alma*, a discursive metaphysical work in Hudibrastic verse; *Solomon*, an epic of the *Davideis* (see p. 78, s. 51) class; and *Henry and Emma*, a modern, yet not very happy, adaptation of the fine old ballad of the *Not-Browne Mayde* (see p. 49, s. 31). But it is not by these that he will be remembered. His lighter pieces, songs, tales, and epigrams are models of their kind. Cowper, who speaks somewhere of 'dear Matt. Prior's easy jingle,' has praised his mastery over familiar verse in a passage* which may stand for a definition of those sprightly social pieces of which, in his own age, Swift was the only other really skilful practitioner, and of which, from Herrick and Suckling down to Præd and Thackeray, our literature furnishes so many sparkling examples. 'Prior's seem to me,' says the last-named writer, 'amongst the easiest, the richest, the most charmingly humorous of English lyrical poems. Horace is always in his mind; and his song, and his philosophy, his good sense, his happy easy turns and melody, his loves, and his Epicureanism, bear a great resemblance to that most delightful and accomplished master.'† Here is one of his epigrams:—

'Yes, every poet is a fool;
By demonstration, Ned can show it;
Happy could Ned's inverted rule
Prove every fool to be a poet.'

To Prior, in the lecture from which the last quotation but one is taken, succeeds **John Gay** (1688-1732), already mentioned as joint author with Pope and Arbuthnot of the farce of *Three Hours after Marriage*, of which he bore the blame. Gay was an easy, indolent, good-natured man, now chiefly remembered by the *Fables*, 1726, which he wrote for the edification of the young Duke of Cumberland, afterwards the 'Butcher' of Culloden, and by that famous 'Newgate pastoral'—the *Beggar's Opera*—which, when pro-

* v. Letter to Unwin, Jan. 17, 1782, on Johnson's *Life of Prior*.

† *English Humourists: Prior, Gay, and Pope*.

duced in 1727, banished Italian song, for a time, from the English Stage, procured a coronet for its *prima donna*, and, in the epigram of the day, made 'Rich [the manager] gay, and Gay [the author] rich.' A sequel, entitled *Polly*, was prohibited by the Lord Chamberlain on political grounds, but its publication as a book proved even more lucrative than the representation of the earlier play. Among Gay's other works are the *Shepherd's Week*, 1714, six pastorals undertaken, according to Johnson, in ridicule of the so-called 'namby-pamby' style of **Ambrose Phillips** (1671-1749); *Trivia*; or, *The Art of Walking the Streets of London*, 1715, a mock-heroic poem, still frequently consulted for its pictures of town life and humours; and the *What d'ye Call it?* produced in 1714, a mock-tragedy, containing, like the *Beggar's Opera*, some of those ballads in which the author's skill was conspicuous.

81. **Young, Thomson.**—The *Night Thoughts* of **Edward Young** (1684-1765), although they failed to procure for their author the ecclesiastical preferment he sighed for, brought him both gain and honour when they first issued from the press in 1742-6. Now they are but seldom read. True thoughts and lofty imagery are frequent in this series of sombre poems—the full title of which is the *Complaint*; or, *Night Thoughts upon Life, Death, and Immortality*; but, side by side with these, are trivial conceits ('butterflies pinned to the pulpit cushion,' one critic has called them), which have earned for the writer the character of a 'successor,' under Pope and Dryden, 'of the Donnes and Cowleys of a former age.' Young's first important work was a rhymed satire—*Love of Fame, the Universal Passion*, 1725-8, after the manner of Pope. He was also the author of the *Revenge*, 1721, a tragedy which long kept the stage.

The fame of **James Thomson** (1700-1748) has been more durable than that of Young. A Scotchman by birth, after resigning the study of divinity in favour of that of literature, he came to London, in 1725, to seek his fortune, with the manuscript of *Winter* in his pocket. This he published in the succeeding year, following it up by *Summer*, 1727, *Spring*, 1728, and *Autumn*, 1730. His love for nature was deep and genuine; and, tumidity and pomp of language notwithstanding, his work acquired and still enjoys a merited popularity. 'It is almost stale,' says Campbell, 'to remark the beauties of a poem [he is speaking of the *Seasons* collectively] so universally felt—the truth and genial interest with which he [the poet] carries us through the life of the year; the harmony of succession which he gives to the casual phenomena of nature; his pleasing transition

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ive to foreign scenery; and the soul of exalted and un-
 benevolence which accompanies his prospects of creation.*
 roducing two or three tragedies, the chief of which is
Isabella, 1730, he issued the *Castle of Indolence*, 1748, a poem
 Spenserian stanza, to the composition of which he brought his
 ed poetical powers. Of all the numerous imitations of the
 Elizabethan, this certainly bears away the palm. In one of
 erson's dramatic attempts—the masque of *Alfred*, 1740,—
 is the now national song of *Rule Britannia*.

2. **Gray, Collins.**—The name of **Thomas Gray** (1716–1771)
 alls at once the *Elegy written in a Country Church-yard*—a title
 ich must not, however, be too literally accepted, as, brief though
 e poem be, the fastidious composer devoted several years to its
 vision and completion. When published at last, in 1751, it
 pleased,' as Byron says, 'instantly and eternally;† and Wolfe de-
 clared that he would rather have written it than take Quebec.‡ Its
 excellence somewhat overpowers the remaining (and not very
 numerous) productions of its author. But the *Ode on a Distant
 Prospect of Eton College*, 1747, the *Hymn to Adversity*, and the *Ode
 to Spring*—all conspicuous for their careful finish—deserve a per-
 manent place in literature; as also do the Pindaric Odes of the *Bard*
 and the *Progress of Poesy*, although at their publication, in 1757
 they failed entirely to attract the attention of the public. A
 better fate attended the *Odes* of **William Collins** (1720–1754)
 first published in 1747, which nevertheless included the *Ode on
 Passions*, and the beautiful *Ode to Evening*, now known to ev-
 schoolboy. The only other notable poetical work of Collins
 which his productions received is said to have been one of
 causes of the lunacy of his later years, when he is described as
 dering, during his hours of liberty, in the aisles and cloister
 Chichester Cathedral, accompanying the music with sobs and
 Gray's life, essentially that of an easy scholar, and passed
 in a quiet college seclusion, whence he dated those chatty ur-
 letters to his friends which still rank as epistolary mod-
 striking contrast to the unhappy fate of his gifted contem-

83. **Churchill.**—Educated at Westminster, and, as he
 Author, ' — decreed,
 Ere it was known that I should learn to read,'

* *Specimens of the British Poets.*
 † *Observations upon an Article in Blackwood, 1820.*
 ‡ *Mahon's History of England, iv. 244.* The anecdote
 of a middy who was in the boat with Wolfe

to the clerical profession, **Charles Churchill** (1731-1764) finally discarded the cassock to try his fate as a poet. His first two essays in verse (the *Bard* and the *Conclave*) were declined by the publishers; his third, the *Rosciad*, 1761, a vigorous and unexpected satire upon the principal contemporary theatrical performers, he published anonymously, and at his own expense. Its success was immediate. Ere the world of critics had well recovered from its astonishment, he followed it up with an *Apology addressed to the Critical Reviewers*, as daring and outspoken as its predecessor. 'It was a fierce and sudden change from the *parterres* of trim sentences set within sweet-brier hedges of epigram, that were, in this line, the most applauded performances of the day.*' In that day he was openly named as the rival of Dryden; but posterity has not ratified the judgment. Of the numerous pieces which, until the close of his short life, he rapidly put forth, the *Prophecy of Famine*, 1763, directed against the Scotch place-hunters who swarmed under the Bute administration, and the *Epistle to William Hogarth*, 1763, to which the great painter rejoined with interest by a caricature of his assailant, are perhaps the most noteworthy. Vigour and fearlessness are the chief characteristics of Churchill's verse. His breathless and reckless mode of production rendered polish impossible, even if (which is not probable) it had been congenial to his nature as a poet.

'Perish my Muse;—a wish 'bove all severe
To him who ever held the Muses dear,
If e'er her labours weaken to refine
The gen'rous roughness of a nervous line.'

(*The Apology.*)

84. **Chatterton, Macpherson.**—But a few words can be devoted to these once celebrated writers. **Thomas Chatterton** (1752-1770), the first, died by his own hand, after a brief struggle with the hardships of a literary existence. He is remembered chiefly by a number of poems and other pieces purporting to have been the work of a certain Thomas Rowley, priest of Bristol in the fifteenth century; and opinions were long divided as to their genuineness. What the boy of seventeen, who could scribble off tolerable political letters, satires à la Churchill, and imitations of *Ossian*;—who 'goes an evening or t to Marylebone Gardens, and straightway writes a capital burletta,† would have done

* *Forster's Biographical Essays*, 1860, 278: Charles Churchill.

† *Mason's Essays*, 1866, 335: Chatterton, a Story of the Year 1770. The article an exhaustive one, pp. 178-345.

with his marvellous assimilative powers had he attained maturity, cannot now be conjectured. It is, however, to be remarked that his avowed original works are not to be compared with the 'tragycal entlude' of *Aella*, the *Dethe of Syr Charles Bawdis* (or the *Bristowe Tragedie*), and others of the 'Rowley' series.

The second, **James Macpherson** (1738–1796), was the self-styled exhumers of the supposed Gaelic poet, *Ossian*, translations of whose works he issued in 1759–63. These, again, gave rise to considerable controversy; but, although the question was never definitely settled, there is little doubt as to their spurious character.

85. **The Minor Poets.**—To this age belong a number of minor poets, memorable in most cases by a single work, i.e.—**Samuel Garth** (1672–1718), Pope's friend, and author of the *Dispensary*, 1699, a satire originating in a dispute between the physicians and apothecaries, and directed against the latter; **John Philips** (1676–1708), author of *Cyder*, 1708, and a clever parody of *Paradise Lost*, entitled the *Splendid Shilling*, 1701; Dryden's 'quack Maurus' * **Str Richard Blackmore** (d. 1729), whose principal works are his 'philosophical poem' of *The Creation*, 1712, and his Arthurian epics (see p. 87, s. 57); **Thomas Parnell** (1679–1718), author of the *Hermit*; **John Dyer** (1700–1758), author of *Grongar Hill*, 1727, and the *Fleece*, 1757; **William Somervile** (1677–1742), author of the *Chace*, 1735; **Matthew Green** (1696–1737), author of the *Spleen*, 1737; **William Shenstone** (1714–1763), who survives chiefly by a poem in the Spenserian stanza, entitled the *Schoolmistress*, 1742; **Robert Blair** (1699–1746), author of the *Grave*, 1743; **Mark Akenside** (1721–1770), author of the *Pleasures of Imagination*, 1744; **Robert Falconer** (1730–1769), author of the *Shipwreck*, 1762; **James Grainger** (1723–1767), author of the *Sugar Cane*, 1764; **Christopher Anstey** (1724–1805), author of the *New Bath Guide*, 1766; **James Beattie** (1735–1803), author of the *Minstrel*, 1771–1774; and others for whom the reader is referred to our Dictionary Appendix (E).

Of Scotch Poets must be mentioned **Allan Ramsay** (1686–1758), originally a wig-maker; but subsequently—choosing (as he said) rather 'to line the inside of the pash [*head*] than to theek [*thatch*] the out'—a publisher and author. Ramsay's chief work is a delightfully genuine pastoral, entitled the *Gentle Shepherd*, 1725; and he contributed much towards the preservation of ancient popular poetry by assiduously collecting old ballads, many of which appeared in his earlier *Tea-table Miscellany* and the *Evergreen*, 1724.

* c. Dryden's Prologue to the *Pilgrim*, 1700; Preface to the *Fables*, &c.

Robert Ferguson (1751-1774), a poet who was even a greater favourite with Burns than Ramsay, was the author of some pleasing pieces in the Scotch dialect.

86. The Wartons, Percy.—Both **Thomas** and **Joseph Warton**—the former of whom lived until 1790, the latter until 1800,—wrote poems; but their prose services to poetry have survived their verse. Joseph was the author of an important *Essay on the Genius and Writings of Pope*, 1756-1782; and Thomas of an exhaustive *History of English Poetry*, 1774-1781, extending from the close of the 11th to the beginning of the 18th century, which, from its want of system, remains, as Scott predicted, rather an immense 'common-place book' of *Mémoires pour servir* than a standard work.* The name of Scott recalls another book, which had no small influence upon his career, and those of not a few of his literary contemporaries—namely, the *Reliques of Ancient English Poetry*, 1765, collected and edited by **Thomas Percy** (1728-1811), bishop of Dromore, a work from the appearance of which, 'some of high name have dated the revival of a genuine feeling for true poetry in the public mind.'† Percy's materials were derived from an old MS. volume in his possession; and, in adapting them to the taste of his age, he used considerable editorial license. Curiosity has long been rife as to the extent of his additions and omissions, and the publication by the 'Ballad Society' of the folio MS., under the able editorship of Messrs. J. W. Hales and F. J. Furnivall, has placed the public in possession of the unsophisticated originals.

87. The Prose-writers: De Foe.—In the year after Dryden's death, 1701, appeared a metrical satire, entitled the *True-born Englishman*, the author of which was a London tradesman and Dissenter, who, having tried various branches of commerce, was destined at last to win a great name in literature. The satire in question was the answer of **Daniel De Foe** (1661-1731) to the aspersions of one Tutchin, a Grub Street hack, upon the House of Orange and the Dutch generally. Regarded as verse, the performance of De Foe was poor; but its manly, patriotic sentiments found so great a favour that more than 80,000 copies were sold in the streets alone. A year later, the same satirist published, anonymously, and in prose, an inimitably ironical *Shortest Way with the Dissenters*, 1702, in which, to the complete mystification of that sect,

* A new and amply annotated edition in four volumes, by W. Carew Hazlitt, containing, *inter alia*, much new matter on Langland, Chaucer, and Spenser, appeared in 1871.

† Hallam, *Lit. History*, 1864, ii. 233.

and the delight of High Churchmen and Tories, the 'rooting out' of Dissent was roundly advocated. When the pamphlet was found to emanate from the pen of a Dissenter, the audacious author was fined, pilloried, and imprisoned, and his book was burned by the common hangman. In Newgate—'unabash'd'—he wrote a *Hymn to the Pillory*, 1703, apostrophising it as an

'—hieroglyphic State machine,
Contriv'd to punish Fancy in.'

By two or three similar couplets, or lines, the homely and practical muse of De Foe is now alone remembered. Such are—

'Wherever God erects a house of prayer,
The Devil always builds a chapel there;'

and the noble—

'It's personal virtue only makes us great,'

in the *True-born Englishman*.

In Newgate, too, he projected, and began, the *Review*, 1704–1713, a part of which paper—i.e., the 'Scandalous Club,' may be regarded as the precursor of the *Tatler*. He continued it, single handed, for nine years. The power and assiduity of his pen were recognised by the Government, and he appears to have been employed in secret service up to a late period of his life. In this place the enumeration of his two hundred and fifty works, political, religious, and commercial, can scarcely be attempted. It is with the series of realistic fictions, inaugurated by *Robinson Crusoe*, that we are most concerned. The 1st, 2nd, and 3rd parts of *Robinson Crusoe* (the 3rd part being his *Serious Reflections*) appeared in 1719–1720. In 1720 also came out the *Life and Piracies of Captain Singleton*, and the *History of Duncan Campbell*; the *Fortunes and Misfortunes of Moll Flanders* followed in 1721; then, in 1722, the *Life and Adventures of Colonel Jack* and the *Journal of the Plague Year* (1665); and, in 1724, *Roxana*. The *Memoirs of a Cavalier* are not dated, but are assigned to 1723. Other notable works of De Foe are the *History of the Union*, 1709; the *Family Instructor*, 1715; *Religious Courtship*, 1722; *Political History of the Devil*, 1726; *Complete English Tradesman*, 1725–7; and *Travels in England and Wales*, 1724–1727.

Of the *Life and strange surprising Adventures of Robinson Crusoe, of York, Mariner*, who, according to the original title-page, 'lived eight-and-twenty years all alone in an uninhabited Island [surely this comes in the category of 'Bulls'!] of the Coast of America, near

the mouth of the Great River of Oroonoke,' and was at last 'strangely deliver'd by Pyrates,' who has not heard? For what are we not indebted to his living prototype—that morose Alexander Selkirk or Selcraig, whom Dampier 'marooned,' in the old buccaneering days, upon Juan Fernandez? * To say that *Robinson Crusoe* has been translated into many languages,—that it has attracted audiences to Arab story-tellers, and paid, again and again, its penalty of excellence in parody and imitation, is only to repeat what is recorded in every fresh edition. The incontestable charm of De Foe's style in this and other fictions is its truthful lifelikeness. No one has excelled him in the art of accumulating matter-of-fact *minutiae* and circumstantial detail,—in what Professor Masson calls his 'power of fiction in fac-simile of nature.' No wonder that his inventions have been mistaken for genuine records. Chatham was deceived by one set of memoirs; Johnson by another. It is hard, even now, to disbelieve the *Journal of the Plague*, still less the 'true Relation' of the *Apparition of one Mrs. Veal . . . to one Mrs. Bargrave, at Canterbury, the Eighth of September, 1705*—in order to recommend to the attention of that lady (and, collaterally, to the attention of all other perusers of devotional manuals), the consolatory but unsaleable precepts of Drelincourt *On Death*. Never was device more successful. Not only did the French Calvinist's book become popular, by reason of its preface, but it remains so. 'Mrs. Veal's ghost is still believed in by thousands; and the hundreds of thousands who have bought the silly treatise of *Drelincourt* (for hawking booksellers have made their fortunes by traversing the country with it in sixpenny numbers), have borne unconscious testimony to the genius of De Foe.' †

88. **Swift.**—In the same year in which De Foe published his *Shortest Way with the Dissenters*, there came to London 'an eccentric, uncouth, disagreeable young Irishman,' of five-and-thirty, who astonished the wits at Button's Coffee-House by the extravagance of his behaviour. If we regard that kind of supremacy which is conferred by fear rather than love, **Jonathan Swift** (1667–1745) was certainly one of the greatest men of his age. At the time of his visit to this country, he was incumbent of Laracor, in Meath, and had come over to claim the authorship of a pamphlet *Essay in the Whig interest, A Discourse of the Contests and Dissensions between the Nobles and the Commons in Athens and Rome*, 1701. Previously,

* Scott 'maroons' his *Pirate*, and alleges that such abandonments were common among the Buccaneers.

† Forster's *Biographical Essays*, 1860, 123: *Daniel De Foe*.

after education at Trinity College, Dublin, where, on account of his irregular studies, he only received his degree *speciali gratiâ*, he had been a dependant of, and Secretary to, Sir William Temple (*see* p. 97, s. 67);—had quarrelled with and returned to him; and, finally, at his patron's death, had settled down discontentedly in the Irish living, presented to him by Lord Berkeley, whence he had just arrived. His first work, as we have said, was on the side of the Ministry. But the politics of Swift were of a mingled tissue. As a 'lover of liberty,' he inclined to the Whigs; as a clergyman, he confessed himself to be a High Churchman,—consequently a Tory. These divided opinions have given colour to the accusation of Macaulay, that he was 'an apostate politician.' With the statement that, while preserving his High Church principles, he appears to have attached himself at first to the Whig party, we may proceed to the list of his chief works until he transferred his allegiance to the Tories. In 1704, came out his *Tale of a Tub* and *Battle of the Books*,—the latter a burlesque Homeric description of the Boyle and Bentley controversy (*see* p. 98, s. 67), in which he attacks the vindicators of the moderns. The *Tale of a Tub* is an allegorical account of the fortunes of three brothers: Martin, who stood for the Church of England, and Peter and Jack, who respectively figured Popery and Dissent, and of their dealings with their father's will (the Bible); and, more especially, with certain coats (or creeds) therein bequeathed to them. The honours of the fable lay, of course, with Martin; but the author's satire fell so impartially, that Voltaire is alleged to have recommended the book to his disciples as tending to discredit Revelation. Swift at once became a power in literature; and, in some respects, did not excel the *Tale of a Tub* by any subsequent effort. So, in fact, he believed himself, being reported to have exclaimed in later years—'What a genius I had when I wrote that book!' 'It exhibits'—says Johnson—'a vehemence and rapidity of mind, a copiousness of images, and vivacity of diction, such as he afterwards never possessed or never exerted. It is of a mode so distinct and peculiar that it must be considered by itself; what is true of that is not true of anything else that he has written.'^{*} Though its irreverence scandalised readers, it has been remarked that the author was nevertheless a staunch supporter of the Established Church, and that his successive works during the next six years, i.e. *Letter on the Sacramental Test*, 1708; *Sentiments of a Church of England Man with respect to Religion and Government*, 1708; *Reasons against Abolishing Christianity*, 1708 (a matchless specimen of

^{*} Johnson, *Lives of the Poets*.

irony), and *Project for the Advancement of Religion*, 1709, afford sufficient evidence of this position. Yet, on the whole, it is scarcely surprising that the formidable author of the *Tale of a Tub* waited long and vainly for ecclesiastical advancement.

From 1704 to 1710, Swift lived between England and Ireland. In the latter year, he came over to London 'at the desire and by the appointment of the archbishops and bishops of Ireland' to obtain, if possible, the long-solicited remission of the rights of the Crown to the first-fruits and twentieth-parts payable by the Irish clergy. Having succeeded in his object, he shortly afterwards transferred his services to the Tories; and, until 1714, continued on terms of the greatest intimacy with their leaders. His life, at this time, is minutely detailed in the well-known epistolary journal, 1710-13, which he kept for the benefit of the unfortunate Stella, to whom we shall make some further reference. His daily habits, his power with the ministers, his pamphlets, his literary friends, his imperious kindness and bullying benevolence, are all exhibited without reserve in this familiar chronicle. But, in sum, the only practical reward he received was, not the English bishopric upon which he had set his heart, but the Irish deanery of St. Patrick's; and, at the fall of the Tories in 1714, he once more returned to Ireland, which he detested.

In Ireland Swift was destined, nevertheless, to acquire an immense reputation. About 1720, he began, in various ways, to champion Irish affairs against the Whigs (*teste* his *Proposal for the Universal Use of Irish Manufactures and the Rejection of Everything wearable that comes from England*, published in that year); and, in 1724, when a patent was granted to a certain William Wood for an Irish copper coinage, the Dean, by his celebrated *Drapier's Letters*, raised so serious a storm of opposition to the poor man's 'brass halfpence' that, good or bad, the patent for them was recalled. This exploit completed his popularity. Medals were struck in his honour; the 'Drapier's' head was elevated to ale-house signs; and, as the vindicator of Irish nationality, he became the idol of the Irish people, a distinction which he retained to the day of his death.

In 1726 and 1727 appeared, in two successive volumes, the wonderful book of imaginary voyages, with which Swift's name is most generally associated, viz., *Gulliver's Travels*. The first of the voyages, that to *Lilliput*, deals with a race of pigmies, in the account of whose doings contemporary politics and politicians were severely satirised; the next, the voyage to *Brobdingnag*, describes a country of giants in much the same relation to humanity as Gulliver himself was to the *Lilliputians* of his first adventure. Voyages to *Laputa* (a flying

island), *Balnibarbi*, *Luggnagg*, and other places occupy the third part, and the satire in this is chiefly levelled at scientific quackery. In the voyage to the country of the Houyhnhnms, horses served by degraded specimens of humanity called Yahoos, the author gives a cruel and loathsome picture of mankind. 'With what power, what genius in ludicrous invention, these stories are written, no one needs to be reminded. Schoolboys, who read for the story only, and know nothing of the satire, read *Gulliver* with delight; and our literary critics, even while watching the allegory and commenting on the philosophy, break down in laughter from the sheer grotesqueness of some of the fancies, or are awed into pain and discomfort by the ghastly significance of others.*

During 1726 and 1727, Swift again visited England, spending much of his time in the company of Gay, Arbuthnot, Bolingbroke, and Pope. With the last of these his friendship was of the closest. His hopes of preferment revived with the attempts of the Tories to return to power. But he was doomed to die Dean of St. Patrick's; and, in 1727, returned to Ireland for the last time. Between this date and 1736, his literary activity continued to expend itself in political pamphlets and lampoons. To this period belong his famous ironical *Modest Proposal for preventing the children of poor people in Ireland from becoming a burden to their Parents or Country*, 1729; his *Directions to Servants*, 1745; and his *Polite Conversation*, 1738. His health, however, had already begun to fail; and, not long after the last-named date, the mental disorder which he had for years foreboded came upon him, and the 'great Irishman,' as he was affectionately called, 'from a state of outrageous frenzy, aggravated by severe bodily suffering, . . . sank into the situation of a helpless changeling.' He was buried in St. Patrick's Cathedral, Dublin, where, according to the words of his epitaph on himself, *sæva indignatio ulterius cor lacerare nequit*.

In most accounts of Swift much space is devoted to the discussion of his intercourse with the Stella and Vanessa of those 'easy, ambling verses,' of which, like Prior, he was so skilled a master.† Stella, the young lady in Ireland for whom he wrote his *Journal*, was a Miss Hester Johnson—said to be a natural daughter of Sir William Temple, at whose death she had moved into Swift's vicinity, first at Laracor, and then at Dublin; Vanessa was a Miss Vanhomrigh, who had formed a violent attachment for the Dean during his

* Masson, *British Novelists and their Styles*, 1859, 94.

† *v. Birthday Poems to Stella*, 1718-25; *Cadenus* (i.e. *Decanus*, Dean) and *Vanessa*, 1713.

first three years' sojourn in London, and had followed him to Ireland. Finding it impossible to supplant her rival in his affections, Vanessa died in 1722 of a broken heart; and the life of Stella, to whom he is alleged to have been privately married in 1716, was embittered by his refusal, on some obscure grounds, to acknowledge their relations. The story of the marriage, however, rests upon no satisfactory evidence, and we must set against it the fact that the lady, in her will, made shortly before her death in 1728, described herself as a 'spinster.' The matter is, in fact, a problem, the solution of which is more or less bound up with the solution of the leading mystery in Swift's life.

And what was that? His biographers have answered the question with much conjecture and little certainty. How are we to explain that 'demoniac' element (as Professor Masson styles it) in the character of this great and unhappy genius, which, in its milder form, no worse than intolerance of cant and

'Scorn of fools, by fools mistook for pride,'

degenerated at times into raving misanthropy and obscene brutality? Let the reply be what it may, 'herein at least was a source of strength which made him terrible among his contemporaries. He came among them by day as one whose nights were passed in horror; and hence in all that he said and did there was a vein of ferocious irony.*' The 'foremost satirist of his age' he remains to posterity, in the words of Archbishop King, as reported by Dr. Delany, 'the most miserable man on earth, but on the subject of his wretchedness you must never ask a question.'

89. **Berkeley, Arbuthnot.**—The first of these writers, **George Berkeley** (1685–1753), Bishop of Cloyne, was a distinguished philosopher and contemporary of Swift. Among his works are an *Essay towards a new Theory of Vision*, 1709, and a *Treatise concerning the Principles of Human Knowledge*, 1710, with the attempt in the latter of which to prove that the commonly received notion of the existence of matter is false, the name of the author is now generally associated. The series of dialogues called *Alciphron*; or, *the Minute Philosopher*, 1732, written to expose the weakness of infidelity and scepticism, is another and well-known work of Berkeley. In *Siris*; or, *Philosophical Reflections and Inquiries concerning the virtues of Tar Water, and divers other subjects connected together and arising one from another*, 1774—the virtues of that then popular

* Masson, *British Novelists and their Styles*, 1859, 93. v. also Masson's *Essays*, 1856: *Dean Swift*.

specific are discussed at length. **Dr. John Arbuthnot** (1675–1735), Physician in Ordinary to Queen Anne, and a celebrated Tory wit, was also a contemporary and friend of Swift. He was the author of the *History of John Bull*, 1712, a satire upon Marlborough and the Wars of the Succession; and took a considerable part in the proceedings of the ‘Scriblerus Club,’ formed by Harley, Congreve, Pope, Swift, Gay, Atterbury, and others, about 1714, to ridicule all the false tastes in literature under the character of a man of capacity that had dipped into every art and science, but injudiciously in each.

90. **Shaftesbury, Bolingbroke, Mandeville.**—The grandson of Dryden’s ‘Achitophel,’ Anthony Ashley Cooper, **Earl of Shaftesbury** (1671–1713), is the author of a number of ethical works entitled collectively *Characteristics of Men, Manners, Opinions, and Times*, 1711–1723, and of an *Enquiry concerning Virtue*, 1699. Henry St. John, Viscount **Bolingbroke** (1678–1751), a celebrated statesman and orator of Queen Anne’s reign, for whose unsound philosophy Pope’s *Essay on Man* was made the mouthpiece, is to be remembered now by his *Letters on the Study of History*, his *Idea of a Patriot King*, 1749, and the defence of his political conduct in a *Letter to Sir William Windham*, 1753. **Bernard de Mandeville** (1670–1733), another writer of this day, is the author of a ‘Satire upon Artificial Society, having, for its chief object, to expose the hollowness of the so-called dignity of human nature,’ and entitled the *Fable of the Bees*; or, *Private Vices Public Benefits*, the first sketch of which appeared in 1706.

91. **The Essayists.**—With both De Foe and Swift, the periodical work by which Steele and Addison inaugurated a long succession of Essay-literature was, in a measure, connected. In the *Mercure Scandale*; or, *Advice from the Scandalous Club*,—the ‘little Diversion’ with which De Foe sought to enliven the somewhat prosaic and over-practical pages of his *Review*, may perhaps be traced the germ of the *Tatler*, which made its first appearance on the 12th of April, 1709. From the pseudonym under which Swift had issued certain famous anti-astrologic *Predictions for the year 1708*, beginning with the announcement of the death of Partridge the almanac-maker, whose subsequent protestations respecting his vitality, gravely opposed by Swift’s merciless assertions of his non-existence, had kept the town in an uproar of merriment,—Steele borrowed that well-known name of ‘Isaac Bickerstaff,’ which his tri-weekly papers made still more familiar. But, before proceeding to any account of this eldest collection of ‘Essays,’ it will be well to say something of

the two principal writers. **Richard Steele** (1672–1729) was the son of an Irish attorney; **Joseph Addison** (1672–1719), the son of an English clergyman. They were of the same age, they were educated at the Charter-house together, and both went to Oxford. Addison was at first destined for the Church. By the favour of the Earl of Halifax, he obtained a grant enabling him to travel on the Continent; and, in 1705, published a narrative of his Tour, bristling with illustrations from the Latin poets. At William's death this grant ceased; but through a poem on the Battle of Blenheim (the *Campaign*, 1704), he obtained a Commissionership of Appeal in the Excise, and became subsequently Under-Secretary of State, Chief Secretary for Ireland, and Secretary of State. In 1707 he supplied the words to Clayton's opera of *Rosamond*. Steele in the meantime had enlisted as a private in Lord Cutts's regiment of Horse Guards; had become a captain in Lucas's fusiliers; written a pious book under the title of the *Christian Hero*, 1701; and produced the comedies of the *Funeral*; or, *Grief à la Mode*, acted in 1702; the *Tender Husband*, 1703; and the *Lying Lover*, 1704,—all of which plays, in point of morality and decency, are considerably in advance of Vanbrugh and Farquhar. In 1707, he was made 'Gazetteer.' In 1709, he designed and published the first number of the *Tatler*; or, *Lucubrations of Isaac Bickerstaff, Esq.*, a penny paper, issued every Tuesday, Thursday, and Saturday, and having for its 'general purpose,' in the words of the Preface to Vol. I., 'to expose the false arts of life; to pull off the disguises of cunning, vanity, and affectation; and to recommend a general simplicity in our dress, our discourse, and our behaviour.' After eighty numbers had appeared, Addison joined him, and thenceforward the 'lucubrations' were produced in concert. Steele refers to this alliance with the frank generosity which is characteristic of him:—'I fared,' he says, 'like a distressed prince, who calls in a powerful neighbour to his aid; I was undone by my auxiliary; when I had once called him in, I could not subsist without dependence on him.*' The *Tatler* reached 271 papers (the last of which is dated January 2, 1711); and was succeeded by the *Spectator*, the first of whose utterances bears date the 1st of March following. An extract from the introductory paper will explain the title:—'I live in the World,' says the writer, 'rather as a *Spectator* of Mankind, than as one of the Species; by which means I have made myself a Speculative Statesman, Soldier, Merchant, and Artizan, without ever meddling with any Practical Part in Life. I am very well versed in the

* Preface to *Tatler*, iv.

Theory of an Husband, or a Father, and can discern the Errors in the Economy, Business, and Diversion* of others, better than those who are engaged in them; as Standers-by discover Blots, which are apt to escape those who are in the Game. . . In short, I have acted in all the parts of my Life as a *Looker-on*, which is the Character I intend to preserve in this Paper.'* In the second number we are introduced to the admirable character of Sir Roger de Coverley, and the remaining members of the immortal 'Club,' in which the plan of the papers is 'laid and concerted.' Such is the machinery of that delightful periodical, which was the daily accompaniment of the eighteenth-century breakfast-tables; and it must certainly be allowed 'to be both original, and eminently happy. Every valuable essay in the series may be read with pleasure separately; yet the five or six hundred essays form a whole, and a whole which has the interest of a novel. It must be remembered, too, that at that time no novel, giving a lively and powerful picture of the common life and manners of England, had appeared. . . The narrative, therefore, which connects together the Spectator's Essays, gave to our ancestors their first taste of an exquisite and untried pleasure.'†

The *Spectator* appeared daily (Sundays excepted) until the 6th of December, 1712, at which date it had reached its 555th number. Then Steele (whom we must regard as the leader of these successive enterprises, Addison's assistance being pseudonymous), with a view to obtain a greater scope for the discussion of contemporary politics, decided upon a new venture, and substituted the *Guardian*, 1713. The *Guardian* reached 175 papers; Steele followed it up with the *Englishman*, 1713-14, in which he opposed Swift's *Examiner*. To the *Englishman*, Addison did not contribute. But in 1714, without Steele's aid, he recommenced the *Spectator*, which, however, only extended to an additional volume, generally known as the 'eighth.' ‡ Numerous periodical Essays succeeded the *Guardian* of Addison and Steele. Among these are included the *Rambler* and *Idler* of Johnson (see p. 146, s. 94); the *Adventurer* of Hawkesworth, 1752-4; the *World* of Edward Moore, 1753-6; the *Connoisseur* of George Colman and Bonnel Thornton, 1754-6; the *Mirror*, 1779-80; the *Lounger*, 1785-7; the *Babbler*, and others.

Of the lives of the two great essayists little more remains to be said. The production of his frigid tragedy of *Cato*, 1713, and his

* *Spectator*, No. 1, Thursday, March 1, 1711 [by Addison].

† Macanlay's *Essays*, 1860, li. 345: *Life and Writings of Addison*.

‡ For Budgell and Hughes, the only two regular contributors to the *Spectator* after Steele and Addison, the reader is referred to the Dictionary Appendix (B.).

unsuccessful comedy of the *Drummer*, 1715, the publication of the series of papers entitled the *Freeholder*, 1715-16, and his marriage, in 1716, to the Countess Dowager of Warwick were the chief occurrences of Addison's remaining years. Steele survived his friend, and produced, in 1722, another comedy—the *Conscious Lovers*, generally considered to be his best. Lord Macaulay has left an appreciative essay upon Addison; Mr. Forster has written another upon Steele;—and each is equally tenacious of the character of his author.* With a reference to these tributes, and the following citation from Professor Craik, we may pass to those great novelists, who were to evolve in artistic narratives the fortunes of characters as admirable as the Coverleys and Honeycombs who had diversified the *Spectator*. 'Invented or introduced among us as the periodical essay may be said to have been by Steele and Addison, it is a species of writing in which perhaps they have never been surpassed, or on the whole, equalled by any one of their many followers.' . . . Besides 'the constant atmosphere of the pleasurable, arising simply from the lightness, variety, and urbanity of these delightful papers, the delicate imagination and exquisite humour of Addison, and the vivacity, warm-heartedness, and altogether generous nature of Steele give a charm to the best of them, which is to be enjoyed, not described.'†

92. **The Novelists.**—In any list of the writers of fiction who belong to the present chapter, Swift and De Foe must, of course, be included. But, when speaking of the great novelists of this age, the names of Richardson, Fielding, Smollett, and Sterne, as composers of works more closely resembling modern novels than *Gulliver's Travels* or *Robinson Crusoe*, naturally come first to memory. **Samuel Richardson** (1689-1761) was a well-to-do printer, who, by attention to business, had duly married his master's daughter (like Hogarth's 'Industrious Apprentice'), become a master himself, printer of the Journals of the House of Commons, and, lastly, Printer to the King. As a youth, a faculty for sentimental letter-writing had procured him the post of confidential secretary to the girls of the neighbourhood; and, in the exercise of this honorary vocation, he appears to have obtained a minute insight into feminine character. Yet he had no thought of turning his experience to account in the way of fiction, until, in his own words, 'he accidentally slid into the writing of *Pamela*.' He had passed fifty, when his known epistolary skill induced two booksell-

* v. Macaulay's *Essays*, 1860, ii. 317: *Life and Writings of Addison*; Forster's *Biographical Essays*, 1860, 159: *Sir Richard Steele*; and Professor Marley's *Spectator* (Boutledge's Edn.), *Introduction*.

† Craik, *English Lit. and Language*, 1871, ii. 250.

ing friends to suggest to him the preparation of such a little manual as would now answer to a *Polite Letter-Writer*. But it occurred to Richardson that it would be well (in his own words again) to teach his readers 'how they should think and act in common cases, as well as indite,' and 'hence sprung *Pamela*,' published in 1741. A leisurely title amply sets forth its intention:—*Pamela; or, Virtue Rewarded. In a series of familiar letters from a beautiful young damsel to her parents. Published in order to cultivate the principles of virtue and religion in the minds of the youth of both sexes. A narrative which has its foundation in truth; and at the same time that it agreeably entertains, by a variety of curious and affecting incidents, is entirely divested of all those images which, in too many pieces calculated for amusement only, tend to inflame the minds they should instruct.* That the worthy writer is explicit, and even tedious, may be seen at the outset, and the text of the book is of a piece with its title. But, nevertheless, so novel a production, after 'the huge folios of inanity over which our ancestors had yawned themselves to sleep,' did not fail of fortune. Clubs, pulpita, and coffee-rooms combined in its praise, and at fashionable resorts, such as Ranelagh and Vauxhall, fine ladies exhibited the popular treasure to each other. The generally conceded defect of the book is that the virtue of the heroine reads too much like calculation. There could, however, be no doubt about the author's moral intentions, or the simplicity of the style, or the skilful conduct of the story. It prepared the public for the second and greater novel of *Clarissa*; or, *the History of a Young Lady*, (usually misnamed *Clarissa Harlowe*), 1748, the theme of which is *Virtue not Rewarded*, but hunted down and outraged. Upon this book, says Scott, 'his [Richardson's] fame as a classic of England will rest for ever.' 'No work,' he says again, 'had appeared before . . . containing so many direct appeals to the passions, stated, too, in a manner so irresistible.' And it was the opinion of Johnson, who admired *Clarissa* more than Richardson's other novels, that 'it was the first book in the world for the knowledge that it displays of the human heart.' In his third and last work, *Sir Charles Grandison*, 1754, intended for the picture of a model fine gentleman, Richardson has failed to enlist the reader's sympathies for his unimpeachable hero, and the prolixity of the style (*Clarissa* was a seven-, and *Grandison* a six-volume novel*) becomes less en-

* For the benefit of impatient moderns, *Clarissa* has been shorn down to three-volume dimensions by Mr. E. S. Dallas, 1868. As an instance of the diffuseness of the original, a critic has remarked that the heroine's Will 'occupies nineteen closely-printed pages.'

durable. No. 97 of the *Rambler*, and a voluminous correspondence, published in 1804 by Mrs. Barbauld from the original MSS., constitute the only other literary remains of this writer.

To Richardson we indirectly owe it that the pen of one greater than himself was enlisted in the perfecting of the new form of fiction. Gibbon's famous prophecy that Fielding's *Tom Jones*—'that exquisite picture of human manners'—would outlive the Escorial, has been curiously illustrated by the recent fire in the palace (1872) and the almost simultaneous appearance of a fresh edition of the novel. Its author was a scion of the noble house of Denbigh. From the fostering care of a clergyman, whom he is afterwards said to have immortalised as the 'Parson Trulliber' of *Joseph Andrews*, **Henry Fielding** (1707-54) passed early to Eton. Thence, as was then usual with those intended for the Bar, he proceeded to Leyden. But his father's means were not adequate to his support as a law student. In 1727, he returned suddenly to London; and, in all the plenitude of health and high spirits, plunged down the vortex of town dissipations. Being without resources, his alternatives of subsistence were, he has said, to be a hackney writer or a hackney coachman—and he chose the former. His first essays were dramatic, and he began with a play called *Love in several Masques*, 1727, followed, shortly afterwards, by the *Temple Beau*. Both of these were fairly received, and for the next ten years he continued to produce pieces for the theatre with great rapidity, nearly all his plays belonging to this period. In 1736 he married well, and, besides, acquired a small inheritance. Upon this he retired into the country. But his genial, lavish habits soon obliged him to fall back upon London and literature for a livelihood; and while he was thus struggling for existence as a journalist and essayist, Richardson's *Pamela* came out. To the robust palate of Fielding, the sentiments of the sober printer were necessarily somewhat insipid, and it presently occurred to him to compose (1742), in imitation of the manner of the author of *Don Quixote*,* a burlesque pendant to the story of the popular servant girl. He accordingly wrote his first novel, *Joseph Andrews*, supposed 'brother to the illustrious *Pamela*, whose virtue,' says Chapter II., 'is at present so famous,' and he maliciously turned Mr. B——, her master and ultimate husband, into 'Squire Booby.' But, in the evolution of his plan, like many another, his primary purpose became secondary, and *Joseph Andrews* is read

* v. the title-page:—*History of the Adventures of Joseph Andrews and his friend Mr. Abraham Adams, written in imitation of the manner of Cervantes*. But Scott thinks the mock-heroic style is derived from the Roman Comique of Scarron.

for its own sake, and for its admirable Parson Adams, 'designed,' in his creator's words, 'a character of perfect simplicity;' and, in this respect, a decidedly successful one. Fielding's next works were a *Journey from this World to the next*, and the *Life of Jonathan Wild the Great*, an ironical biography of the notorious thief-taker—both published in 1743. In 1749 he became acting magistrate at Westminster. This office was procured for him by the Hon. (afterwards Lord Lyttelton) to whom he dedicated his next novel—the *History of Tom Jones, a Foundling*, 1749—a perfect contrast by its exuberant animal spirits, and genial, if somewhat over-indulgent, humanity to the comparatively straitlaced moralities of Richardson. It is now pretty well agreed on all sides that the chief character of the book is rather a sorry hero ('sorry scoundrel' is Lady Montagu's term); but 'as a picture of manners,' says Mr. Thackeray (recalling Gibbon's words), 'the novel of *Tom Jones* is indeed exquisite: as a work of construction quite a wonder. The by-play of wisdom; the power of observation; the multiplied felicitous turns and thoughts; the varied characters of the great Comic Epic; keep the reader in a perpetual admiration and curiosity.*' In his next fiction, *Amelia*, 1751, Fielding is alleged—if we may believe his kinswoman above quoted—to have given a true picture of himself and the beautiful and amiable wife he had lost not long previously. Its enthusiastic reception may be inferred from the statement that a second edition was called for on the day of publication; and its chastened merit from the fact that even the surly Richardsonian, Dr. Johnson (from whom we have the preceding statement), was constrained to read it through without stopping. And, although *Tom Jones* is the author's masterpiece, *Amelia* may well be a favourite. What it loses in humour and pictorial vigour, it gains in pathos and morality; and many will be inclined, with the great Dictionary-maker, to rank the long-suffering wife of the not-very-reputable Captain Booth, as 'the most pleasing heroine of all the romances.†' Some philanthropic tracts, and the *Covent Garden Journal*, constitute the remaining literary work of Fielding's life. In 1754, his health being wholly broken up, he started for Lisbon, where he died in the October of that year. A journal of his voyage was published in 1755.

If, for the sake of comparison, Fielding may be said to have followed the manner of Cervantes, his contemporary, **Tobias Smollett**, 1721–71, in the preface to *Roderick Random*, confesses to the

* *English Humourists of the Eighteenth Century*, 1858, 275—Hogarth, Smollett, and Fielding.

† Boswell's *Johnson*, by Croker, 1860, 1v. 508 (note).

imitation of Le Sage. Smollett was of good Scotch extraction. After essaying the medical profession (he sailed as surgeon's mate on the 'Cumberland,' in the Carthagena Expedition of 1740-1—a circumstance to which we owe his excellent marine characters), he finally, about 1746, embarked in literature with a couple of satires, *Advice*, 1746, and *Reproof*, 1747. But satire in shilling pamphlets was not likely to make his fortune; and, in 1748, he published, anonymously, the *Adventures of Roderick Random*, a novel to some extent autobiographical, the merit of which was so evident as to warrant its being at once attributed to Fielding. It contains two capital conceptions—the hero's devoted henchman, Strap, and the sea-lieutenant, Tom Bowling, a nautical portrait in a style which, although frequently attempted since, was then comparatively new to fiction. But the difference between the manner of Smollett and the method of the author of *Tom Jones* is easily discernible. In the case of the latter, the plot is conducted to its designed catastrophe by a gradual march of skilfully-involved incidents;—in that of the former it consists of a succession of brilliant but loosely attached scenes, terminated arbitrarily, after a certain time, by the marriage of the leading personages. 'His (Smollett's) notion of a story was rather that of the traveller than the historian; his chief characters are kept on the move through a succession of places, each full of things to be seen and of odd physiognomies to be quizzed.'* These remarks apply equally to the *Adventures of Peregrine Pickle*, a longer novel, which appeared in 1751. This, which, besides some riotously humorous scenes and incidents, contains the famous amphibious trio of the 'Garrison'—Commodore Trunnion, Lieutenant Hatchway, and Pipes the boatswain,—swelled its sale rather discreditably by embodying in its pages the *Memoirs of a Lady of Quality* (the notorious Lady Vane), an item of scandalous interest with which its wall-nigh inexhaustible fertility of circumstance might have dispensed. The chief of Smollett's succeeding works are the *Adventures of Ferdinand and Count Fathom*—a clever *chevalier d'industrie*, 1753;—a version of *Don Quixote*, 1755; the *Critical Review*, 1756; *History of England*, 1758; *Adventures of Sir Launcelot Greaves*, 1761; *Travels in France and Italy*, 1766; the *Adventures of an Atom*, 1769; and last but not least, the *Expedition of Humphrey Clinker*, 1771, written while its author, worn out by the petty irritations of a militant literary life, which his own sarcastic but sensitive spirit rendered more unbearable, was dying near Leghorn. In this book, published shortly before his death, the characters, after

* *Quarterly Review*, ciii. 96, *Tobias Smollett* [by the late James Hannay].

the fashion of the 'B—r—d Family' in Anstey's *New Bath Guide*, depict themselves in a series of letters; and it is, by many, preferred to Smollett's earlier efforts. 'The novel of *Humphrey Clinker*,' says Thackeray, 'is, I do think, the most laughable story that has ever been written since the goodly art of novel-writing began. Winifred Jenkins and Tabitha Bramble must keep Englishmen on the grin for ages yet to come; and in their letters and the story of their loves there is a perpetual fount of sparkling laughter, as inexhaustible as Bladud's well.* Let us add that, beside the Methodist maid and her spinster mistress, here referred to, this book contains another inimitable character, also praised by Mr. Thackeray, in the person of the doughty and disputatious Scotch lieutenant, Lismahago.

Smollett's well-filled gallery of eccentrics has formed a repertory of models for succeeding novelists. It is frequently asserted, for example, that the nautical occupants of the *Garrison*, in *Peregrine Pickle*, furnished the hint for the famous Uncle Toby and Corporal Trim of **Laurence Sterne** (1713-68), a clergyman of Irish birth, and, like Fielding, a devoted disciple of Cervantes.† But, beyond this, the whimsical prebendary of York has little in common with his predecessors. 'His humour,' says Professor Masson, 'is something unique in our literature . . . There is scarcely anything more intellectually exquisite . . . To very fastidious readers much of the humour of Fielding or of Smollett might come at last to seem but buffoonery; but Shakespeare himself, as one fancies, would have read Sterne with admiration and pleasure.‡ His life had no particular eventfulness, and the list of his works is not large. A number of forgotten sermons, the unfinished *Life and Opinions of Tristram Shandy, Gent.*, 1759-67, and a *Sentimental Journey through France and Italy*, 1768, make up the sum of them. The two last are famous classics, unrivalled in style, originality, whim, and pathos. Sterne disregards his plot even more than the author of *Roderick Random*; but he paints his characters with the greatest minuteness and the most subtle disposition of detail. His works are, however, marred by much thinly-veiled indelicacy. Yet, on this score, Fielding, Smollett, and even the good Richardson himself are far from unexceptionable modern reading, although we

* *English Humourists of the Eighteenth Century*, 1858, 266: *Hogarth, Smollett, and Fielding*.

† 'Trunnion's "garrison" is slavishly copied by Sterne in his *Castle of Uncle Toby*,' says Chambers (*Life of Smollett*, 1867). But it is affirmed in *Macmillan's Magazine* (July, 1873) that the real original of Captain Shandy was a Hertfordshire worthy, Captain Hinde, who lived in an old-fashioned country house, called Preston Castle.

‡ *British Novelists and their Styles*, 1859, 145-6.

know, from Richardson's correspondence, that, in its day, *Tom Jones* had lady admirers as well as *Clarissa*. *Autres temps, autres mœurs*. Nevertheless, Sterne has been censured more severely than the others because his questionable paragraphs are less honest than theirs, and because, while they were laymen, he was a clergyman and writer of sermons. Coleridge, who defends *Tom Jones* against those who commend *Pamela* and *Clarissa* as 'strictly moral,' does not extend the same indulgence to *Tristram Shandy*.

With the exception of Johnson and Goldsmith, of whom we design to speak presently, the foregoing writers were the most illustrious representatives of that prose fiction in which the eighteenth century finds its most characteristic expression. But, beside these, there were numerous minor writers whose merit has been, to some extent, overshadowed by that of their greater contemporaries, yet whose names at least deserve mention. Such are **Charles Johnstone** (d. 1800), the author, among other romances, of *Chrysal*; or, *the Adventures of a Guinea*, 1760-5, which owed much of its now-passed-away popularity to its delineations of contemporary characters and vices; **Sarah Fielding** (1714-68), sister of the great novelist, and authoress of *David Simple*, which appeared shortly after *Joseph Andrews* (see p. 130, s. 92); **Henry Mackenzie** (1745-1831), a watery kind of Sterne, author of the *Man of Feeling*, 1771, the *Man of the World*, 1773, and *Julia de Roubigné*, 1777; **Fanny Burney**, afterwards Madame d'Arblay (1752-1840), whose novels of *Evelina*, 1778, and *Cecilia*, 1782, belong to this period; **Henry Brooke** (1706-83), author of the *Fool of Quality*; or, *the History of Henry, Earl of Moreland*, 1766; * **Horace Walpole** (1717-97), author of the *Castle of Otranto*, 1764; his imitator **Clara Reeve** (1725-1803), author of the *Old English Baron*, 1777; and **William Beckford** (1760-1844), author of the *History of the Caliph Vathek*, 1786, an Oriental romance of considerable power.

93. **Goldsmith**.—The vanity, the goodness, the genius and the blunders of the immortal author of the *Vicar of Wakefield* have been rendered so familiar by the excellent biographies of Irving and Forster that there is scarcely need to recall them, and to this day no novel of the preceding writers, except *Robinson Crusoe*, can be said in any way to approach his masterpiece in popularity with modern readers. How **Oliver Goldsmith** (1728-74) was a dull and ugly boy, 'little better than a fool' in the eyes of unpropitious intimates, an idle and truant sizar of Trinity and a B.A. at the

* Republished in 1859, with a preface and life of the author, by Canon Kingsley.

bottom of the list; how he wrote ballads at five shillings a head, and stole, at night, into the streets of Dublin to hear them sung; how he is alleged to have been refused ordination for appearing before the bishop in flaming red small-clothes; how he studied medicine in Edinburgh and Leyden, and human nature during a long vagabondage in Belgium, France, Switzerland, and Italy; how, at last, after being usher, druggist, physician, reader to Richardson, and usher again, he drifted into literary hack-work as the hind of Griffiths the bookseller (and Mrs. Griffiths), where our account of him must begin—have all been written and rewritten in endless memoirs. We may pass over his contributions to *Monthly Reviews*, *Critical Reviews*, *Literary Magazines*, and the like, to note his first book, *An Enquiry into the Present State of Polite Learning*, 1759, which, on the whole, was well received. In the same year he was chief contributor to the *Bee*, the *Busy Body*, and the *Lady's Magazine*, the two first of which soon collapsed. The papers in the *Bee*, however, obtained popularity and a reprint. In 1760 he began, in the *Public Ledger* (on the hint of Montesquieu's *Lettres Persanes*), the series of 'Chinese Letters' afterwards collected as the still classic *Citizen of the World*, 1762. Lives of *Voltaire*, 1761—of *Beau Nash*, 1762, master of the ceremonies at Bath and little king of little people, next came from his pen, now pretty actively employed in miscellaneous work for Newbery, the children's bookseller of St. Paul's Churchyard, and the proprietor of the *Ledger*. By this time he had acquired the friendship of Johnson and Reynolds, and become a member (1764) of the famous 'Literary Club' (see p. 148, s. 94). In the same year appeared the *Traveller; or, a Prospect of Society: a Poem*. By *Oliver Goldsmith, M.B.*—the abbreviation signifying that 'formal authority to slay' which he had somehow picked up in his foreign rambles. He has used the mellowed memories of those rambles in this, his first verse production of any length. Coming upon the world as it did in a time of poetical dearth, dedicated to no great patron, utterly unofficial and unfeigned, this poem was warmly welcomed. Its popularity gave rise to the publication of another and more famous work. In 1766, the success of the *Traveller* turned the attention of the younger Newbery to a prose MS. by the same author, which Johnson had induced him to purchase for 60*l.* two years before; in fact, it had been written concurrently with the popular poem. This was the *Vicar of Wakefield: a Tale; supposed to be written by himself*. Its success, not immediate, but gradual, was nevertheless certain, and before its author died the sixth edition

had been reached. After an ineffectual attempt to practise as a physician—for, in spite of his successes as an author, he was still engaged in solving the problem of obtaining a livelihood, a task rendered more difficult by his constitutional improvidence—he made an experiment in a new direction—that of the Drama, and he brought to his work the freshness and untraditioned felicity which had distinguished the *Traveller*. The *Good-natured Man*, produced by Colman at Covent Garden in 1768, prevailed over all opposition, had a fair run, and brought the author from 300*l.* to 400*l.* But he was still unable to emancipate himself from hack-work, and there is a long list of compilations—*Roman History*, 1769; *Lives of Bolingbroke and Parnell*, 1770; *English History*, 1771; *History of Greece*, 1774; *History of the Earth and of Animated Nature*, 1774;—for his few and sad remaining years. They are brightened, however, by two masterpieces—the exquisite poem of the *Deserted Village*, 1770, and the comedy of *She Stoops to Conquer*, 1773, ‘an incomparable farce in five acts,’ also brought out by Colman, of which the success was unequivocal. In the following year he died.

Goldsmith's biographers have familiarised us with his curiously complex character. ‘He seems,’ in Thackeray's words, ‘to have been compounded of two natures, one bright, the other blundering.’ He ‘talked like poor Poll,’ as Garrick said, but ‘he wrote like an angel.’ Few writers have left a wreath so unsullied. Composed in the days of Fielding's ‘indulgent and sympathising warmth,’—of Richardson's morbid morality, and Sterne's ‘innocent exposures,’ his *Vicar* may still be read by the most fastidious. ‘There are an hundred faults in this thing,’ says he in his Advertisement, but we forget or forgive them in the charm of his pathos and his humour. ‘We read the *Vicar of Wakefield*,’ says Scott, ‘in youth and in age. We return to it again and again, and bless the memory of an author who contrives so well to reconcile us to human nature.’ As a practical commentary on this of the most distinguished kind, there is the statement of no other than Goethe that, in his eighty-first year, he had read it from beginning to end with renewed delight. The *Traveller* and the *Deserted Village* yet preserve an unfaded freshness, and *She Stoops to Conquer* still rectifies our modern theatrical standard, as, in its own day, it vanquished ‘Sentimental Comedy.’ ‘Whether,’ says the next celebrity of whom we have to give an account, ‘we take him [Goldsmith] as a poet, as a comic writer, or as a historian [‘historical compiler’ would be a juster phrase], he stands in the first class. . . . He deserved a

place in Westminster Abbey,* and every year he lived he would have deserved it better.'

94. **Johnson**.—It has been said that Goldsmith has had the advantage of admirable biographers. But the great man who loved him with a growling kind of affection, and who has so appreciatively defined his position in literature, had the same advantage, with the additional one, that his biographer was not an admirer born in another century, but a devotee born in his own. If Goldsmith's weaknesses have been brought out in the process of writing his life, his friend's superstition and scrofula, his greediness, his goodness, his conversations, contradictions and opinions have all been imperishably 'printed' by the persistent Scotchman, who was for ever at his heels 'taking notes.' In company with the future actor, Garrick, **Samuel Johnson** (1709-84) had come to London to seek a fortune, nearly twenty years before Goldsmith landed at Dover from his continental vagabondage with a like purpose. He had been at Pembroke College, but left it without taking a degree; he had acted as an usher at Bosworth,—had failed as a schoolmaster at Edial. Literature was not a lucrative employment in 1737, and a London bookseller to whom he applied for work advised him rather to turn porter—a calling for which his huge frame seemed specially to qualify him. His first regular engagement appears to have been with Edward Cave, the publisher, and projector of the *Gentleman's Magazine*, for which he reported the speeches in Parliament under disguised names, and considerably 'edited.' In May 1738, he published *London*, his vigorous imitation of the third satire of Juvenal, and 'it is remarkable,' says his biographer, Boswell, 'that it came out on the same morning as Pope's satire, entitled 1738 [the first part of the *Satires*]: so that England had at once its Juvenal and Horace as poetical monitors.'† His next important work was a life of one of those needy men of letters, with whom misery had made him acquainted, **Richard Savage** (1698-1743), the author of the *Bastard*, a poem, in which he mirrors his own condition as the alleged illegitimate son of Earl Rivers and Lady Macclesfield. 'The little work,' says Macaulay, 'with all its faults, was a masterpiece. No finer specimen of literary biography existed in any language, living or dead; and a discerning critic might have confi-

* A monument was erected to him in Westminster Abbey, 1776. He lies in the burying ground of the Temple Church.

† Boswell, *Life of Johnson*, chap. vi.

dently predicted that the author was destined to be the founder of a new school of English eloquence.*

Whatever might have been the opinion of the discerning critic, the discerning booksellers appear to have become aware of Johnson's powers; and, in 1747, engaged him upon his *Dictionary of the English Language*, for which he was to receive 1,500 guineas. Accordingly in this year he issued his prospectus, dedicated to the Earl of Chesterfield. Seven years elapsed before he had accomplished this huge monument of drudgery, relieved, in 1749, by a second imitation of Juvenal,—*The Vanity of Human Wishes*. In the same year his tragedy of *Irene*, a play which he brought to London in MS., was produced at Drury Lane by his fellow-townsmen, Garrick, now the foremost actor of his day. The piece, despite Garrick's friendly fostering, was ill suited for representation, and met with little success. Another work belonging to this period was the series of essays in the manner of the *Spectator*, entitled the *Rambler*. Although these papers lacked the happy graces of Addison and Steele, and although the style was cumbrous and verbose ('too wordy,' was his own verdict, in later years), they ultimately found numerous admirers, and, in a collected form, were exceedingly popular. The last is dated 1752. In 1758, he commenced another and similar work, the *Idler*, which finished a two years' existence in 1760; and to defray the expenses of his mother's funeral, wrote, in 1759, the little book entitled *Rasselas, Prince of Abyssinia*—an expanded '*Rambler*,' generally regarded as one of his happiest efforts.

In 1762, he obtained a pension of 300*l.* per annum. Henceforth he was freed from necessity; and although he had yet more than twenty years to live, we may rapidly pass over his remaining works. These are a long incubated edition of Shakespeare, 1765, which added nothing to the fame of his abilities and learning; a *Journey to the Hebrides*, 1775, the record of a tour undertaken with Boswell in 1773; and the *Lives of the Poets*, 1779–81, a work which, begun simply as a series of short introductory notices for the booksellers, grew into a gallery of critical portraits. Of these the best are said to be those of Cowley, Milton, Dryden, Pope, Gray, and Savage. The magisterial attitude of the writer, his prejudice against some of his subjects, his downright injustice to others, have been sufficiently commented on. But that these defects have not been able to weaken the vigour and sagacity of many of his judgments may be gathered from the enthusiastic words of a great modern poet. 'Johnson,' says

* Macaulay's *Biographies for the Encyclop. Britannica*: Samuel Johnson

Byron, 'strips many a leaf from every laurel. Still Johnson's is the finest critical work extant, and can never be read without instruction and delight.'*

If we set aside the *Dictionary*, the value of which, always diminished by the compiler's ignorance of the Teutonic languages, has now been considerably reduced by the labours of later and more enlightened etymologists, the literary fame of Johnson would appear to rest upon two poems, two collections of essays, and a number of brief critical biographies. One is, at first, puzzled, therefore, now-a-days, to account for his unquestioned literary eminence, and for the familiarity with his character and general appearance displayed by nearly every member of the reading public. This knowledge of, and respect for him are attributable to two causes,—one being the fidelity and accuracy with which his habits and opinions have been portrayed by his biographer **James Boswell** (1740-95); the other his supreme talent for that conversation, which has been so faithfully reported. As a writer, his style, though it found imitators and admirers, was ponderous, artificial; and—to use the qualification of Coleridge—'hyper-Latinistic' to a wearisome degree. But his talk had none or few of these blemishes, while it was as sedulously correct, with 'little more than a fair proportion of words in *osity* and *ation*. All was simplicity, ease, and vigour.' 'The influence exercised by his conversation, directly upon those with whom he lived, and indirectly on the whole literary world, was altogether without a parallel.'†

He had, moreover, a singularly suitable arena for the display of his powers. In 1764, as we have already said (*see* p. 144, s. 93), was formed that famous 'Literary Club,' whose decisions were so potent. Of this he was the acknowledged head; and here, among his 'tributary wits,' he delivered his generally sound, if often dogmatic, decrees. Its most illustrious members have all been made vital to us in the '*Life*' of the indefatigable Boswell. 'There,' says Lord Macaulay, in a vignette-passage, which may appropriately close this account of the 'Great Cham of literature'—as Smollett christened him—'are assembled those heads which live for ever on the canvas of Reynolds. There are the spectacles of Burke and the tall thin form of Langton, the courtly sneer of Beauclerk and the beaming smile of Garrick, Gibbon tapping his snuff-box and Sir Joshua with his trumpet in his ear. In the foreground is that strange figure

* *Letter to Murray on Bowles's Strictures on Pope*, in Moore's *Life of Byron*, 1844, 699.

† Macaulay, *Biographies* for the *Encyclop. Britannica*: Samuel Johnson.

which is as familiar to us as the figures of those among whom we have been brought up, the gigantic body, the huge massy face, seamed with the scars of disease, the brown coat, the black worsted stockings, the grey wig with the scorched foretop, the dirty hands, the nails bitten and pared to the quick. We see the eyes and mouth moving with convulsive twitches; we see the heavy form rolling; we hear it puffing; and then comes the "Why, sir!" and the "What then, sir!" and the "No, sir!" and the "You don't see your way through the question, sir!" *

95. **Burke**.—Among the above-mentioned luminaries of the 'Literary Club' was one who has been described as the 'supreme writer of his century,' and whose powers of conversation were fully equal to those of Johnson himself, although, like Gibbon, he was usually contented to play second to the great table-talker. This was **Edmund Burke** (1728-97). The bulk of the writings of this fervid and illustrious rhetorician belong, however, rather to the succeeding than to the present chapter—his *Reflections on the French Revolution* being published in 1790, his *Appeal from the Old to the New Whigs* in 1791, his *Letter to a Noble Lord* (the Duke of Bedford, who had attacked him for taking a pension), in 1795, and his *Letters on a Regicide Peace*, in 1796. But the *Annual Register* which he suggested to Dodsley in 1758; the clever imitation or parody of Bolingbroke, entitled a *Vindication of Natural Society*, 1756; and the still famous *Essay on the Sublime and Beautiful*, 1765, belong to the days of Johnson and Goldsmith, with whom he was connected by friendship. 'Here lies,' wrote the latter in that genial little fragment of a satire, which has been called by Lord Lytton 'the most consummate, though the briefest, of all his works of character,' †—

'Here lies our good Edmund, whose genius was such,
We scarcely can praise it or blame it too much;
Who, born for the universe, narrowed his mind,
And to party gave up what was meant for mankind; . . .
Who, too deep for his hearers, still went on refining,
And thought of convincing, while they thought of dining;
Though equal to all things, for all things unfit;
Too nice for a statesman, too proud for a wit,
For a patriot too cool, for a drudge disobedient,
And too fond of the right to pursue the expedient.'

(Retaliation, a Poem, 1774.)

Burke's public life cannot be treated here, but it is to be read in the history of England. To that the reader must turn for his atti-

* Macaulay, *Essays*, 1860, i. 165. Croker's edition of Boswell's *Life of Johnson*.
† *Misc. Prose Works*, 1868, i. 64: Goldsmith.

tude during the long struggle with the American Colonies, his impeachment of Warren Hastings, and the kindling eloquence with which from first to last he denounced the French Revolution. His encyclopædic knowledge and his rhetorical supremacy are also historical. 'Burke understands everything,' said 'Single-speech' Hamilton, to whom he was at one time private secretary, 'but gaming and music.' 'He is the only man,' said Johnson, 'whose common conversation corresponds with the fame he has in the world.' 'The name of Burke,' said another contemporary (Lord Thurlow), 'will be remembered with admiration when those of Pitt and Fox will be comparatively forgotten.'

96. **The Historians.**—In an age of which prose composition is held to be the foremost form of literature, it might be anticipated that historians would be active. Accordingly we find that Hume's *History of England*, 1754-63; Robertson's *Charles V.*, 1769; and Gibbon's *Decline and Fall of the Roman Empire*, 1776-88, all belong to this time. David Hume (1711-76) comes first of these, his *Treatise on Human Nature* appearing in 1739. His other works are *Essays Moral and Political*, 1741-43; *Enquiry concerning Human Understanding*, 1748; *Enquiry concerning the Principles of Morals*, 1751; and the posthumous *Dialogue on Natural Religion*, 1779. In addition to the history mentioned above, William Robertson (1721-93) wrote a *History of Scotland*, 1759; a *History of America*, 1777; and a *Disquisition on Ancient India*, 1791; and Edward Gibbon (1737-94), besides his *magnum opus*, is the author of a short *Essai sur l'Étude de la Littérature*, published in 1761. The style of Hume, both in his philosophic essays and history, is brilliant and perspicuous, and by incorporating chapters on the people with his work, he added a new feature to historical writing. Robertson's style lacks what Gibbon has called the 'careless inimitable graces' of his predecessor, and his writing, though correct, is colourless and unidiomatic. The style of Gibbon himself, on the other hand, is proverbial for its ornate splendour and sumptuous, albeit somewhat overpowering, Orientalism.

97. **Wilkes, 'Junius.'**—Political writing during this period was made notorious by two authors. John Wilkes (1727-97) and the celebrated 'Junius';—the former of whom, however, is scarcely to be named with the latter. Wilkes attacked the Government in the *North Briton*, a weekly newspaper which came out from June 1762 to April 1763, when the appearance of its famous 'No. 45' caused the authorities to take decisive steps for its suppression. Wilkes was arrested; but, being member for Buckinghamshire, his

arrest was pronounced illegal. He was expelled from Parliament, re-elected, and his re-election reversed. For a time he became a popular idol, but ultimately sank into insignificance. As the result of a quarrel with Hogarth, not very creditable to either party, his by no means prepossessing features have been perpetuated in a print, well known to all collectors of that artist's works. Five years after the cessation of the *North Briton*, there appeared in the *Public Advertiser*, from January 21, 1769, to January 21, 1772, a series of letters criticising and attacking the Duke of Grafton and other leaders of public affairs, in a style which, for its merciless invective and biting sarcasm, has long been regarded as a model for party writing. The authorship of these letters, much debated, is still *sub judice*. A variety of claimants have been set up during the intervening century, but of none can it be unanswerably affirmed that he composed them. The bulk of the evidence tends to indicate **Sir Philip Francis** (1740-1818), Clerk in the War Office, 1762-72, and member of the Supreme Council of Bengal in 1773, as the probable author. A recent scientific comparison of the Junian MSS. with some of the letters of Francis still extant, goes far to show that they were the work of one person. But it nevertheless remains open to the opponents of the so-called 'Franciscan' theory to contend that Francis was only the scribe and not the author of these mysterious epistles.*

98. **Adam Smith, Blackstone**.—Two writers of this period deserve a longer notice than our space will admit. One is **Adam Smith** (1723-90), successively Professor of Logic and Moral Philosophy in the University of Glasgow and 'founder of the science of political economy;' the other **Sir William Blackstone** (1723-80), the elucidator of

'That codeless myriad of precedent,
That wilderness of single instances,—'

English law. His *Commentaries on the Laws of England* were published in 1765-68; Smith's *Theory of Moral Sentiments* in 1759, and his *Enquiry into the Nature and Causes of the Wealth of Nations* in 1776. Both authors wrote other books; but those cited are their masterpieces, and, progress in law and political economy notwithstanding, neither of these great works can safely be neglected by modern students. For the principal works of Reid, Priestley, Tucker, and some other philosophic writers of this era, the reader is referred to our Dictionary Appendix (E).

* *The Handwriting of Junius Professionally Investigated*. By Mr. Charles Chabot, Expert. With Preface and Collateral Evidence. By the Hon. Edward Twissdale, 1871.

99. **The Theologians.**—From the many theologians of this epoch three names must be selected, viz, those of Atterbury, Butler and Warburton. The first, **Francis Atterbury** (1662–1732), Bishop of Rochester, was a brilliant and active controversialist (indeed he, too, was engaged on Boyle's side in that famous battle about the *Letters of Phalaris*—see p. 99, s. 69), and a kind and amiable man. The second **Joseph Butler** (1692–1752), Bishop of Bristol and Dean of St. Paul's, was author of the *Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature*, 1736, a work which Lord Brougham has styled 'the most argumentative and philosophical defence of Christianity ever submitted to the world,' and of which the excellent matter has overcome the abstruseness of the manner. **William Warburton**, the last (1698–1779), was Bishop of Gloucester, and author of the *Divine Legation of Moses*, 1738. But a more signal work (in the opinion of many) is his adroit apology for the *Essay on Man* (see p. 120, s. 79), against the charges of Deism advanced by M. Crousas in his *Examen de l'Essai de M. Pope*, 1737. For the Hoadleys and Lowths, Watts and Doddridges, Wesleys, Whitefields, and other theologians of this chapter, the reader is referred to our Dictionary Appendix.

100. **The Dramatic Writers.**—The list of dramatic writers of eminence during this period is not a long one. Authors there were in abundance, but masterpieces are few. Vanbrugh and Farquhar belong to the early part of the century by several works already enumerated (see p. 111, s. 77). The comedies of Goldsmith, still popular as ever, have also been mentioned (see p. 145, s. 93). Besides the unacted tragedy of the *Regicide*, 1749, Smollett wrote a play called the *Reprisal, or the Tars of Old England*, 1757,—of average excellence; and, of the many works of Fielding, but few deserve remembrance. Walpole, too, comes among the playwrights by the *Mysterious Mother*; which, however, was never acted. The chief tragic writers were—**Nicholas Rowe** (1673–1718), author of *Jane Shore*, 1714, the *Fair Penitent*, 1703, and other plays; and **John Home** (1724–1808), author of *Douglas*, 1757. Home wrote five other tragedies of indifferent merit. **Colley Cibber** (1671–1757), **David Garrick** (1716–79), **Charles Macklin** (1690–1797), **Arthur Murphy** (1727–1805), **Richard Cumberland** (1732–1811), and **George Colman**, the Elder (1733–94), also produced a number of comedies and farces. But the plays of **Samuel Foote** (1720–77) and **Richard Brinsley Sheridan** (1751–1816) deserve more than a passing mention. The comedies of the Minor,

1760; the *Liar*, 1761; and the *Mayor of Garrett*, 1763, are the best of the twenty-four pieces of the former.* Sheridan's principal plays, all written before the date fixed for the conclusion of this chapter, were produced in the following order: the *Rivals*, the *Duenna*, and *St. Patrick's Day*, 1775; *A Trip to Scarborough* (altered from Vanbrugh's *Relapse*), and the *School for Scandal*, 1777; and the *Critic*, 1779. The remainder of the writer's life belongs to political history. That he has laid previous authors—Fielding and Smollett for instance—under contribution for some of his characters has not been held to detract from the merit of his dramatic productions, of which the only fault is uniformity of brilliancy. 'There are no delicate touches, no hues imperceptibly fading into each other: the whole is lighted up with an universal glare. . . Every fop, every boor, every valet, is a man of wit. The very butts and dupes, Tattle, Witwould, Puff, Acres, outshine the whole *Hôtel de Rambouillet*.' †

* For a valuable essay on Foote, *v.* Forster's *Biographical Essays*, 1860.

† Macaulay's *Essays*, 1860, i. 40: *Machiavelli*.

CHAPTER VII.

**THE AGE OF WORDSWORTH, BYRON,
AND SCOTT.**

1785—1835.

101. SUMMARY OF THE PERIOD.—102. THE POETS: COWPER.—103. CRABBE.—104. DARWIN.—105. THE DELLA-CRUSCANS.—106. BURNS.—107. ROGERS, BOWLES.—108. WORDSWORTH.—109. SOUTHEY.—110. COLERIDGE.—111. LAMB.—112. CAMPBELL.—113. HOGG, BLOOMFIELD.—114. MOORE.—115. BYRON.—116. SHELLEY.—117. KEATS.—118. LEIGH HUNT, LANDOR.—119. OTHER POETS.—120. THE NOVELISTS: MRS. RADCLIFFE.—121. LEWIS, GODWIN.—122. MISS EDGEWORTH, MISS AUSTEN.—123. SCOTT.—124. OTHER NOVELISTS.—125. THE PHILOSOPHERS.—126. THE HISTORIANS.—127. THE THEOLOGICALS.—128. HAZLITT, COBBETT.—129. THE 'QUARTERLIES'.—130. THE DRAMATIC WRITERS.

101. **Summary of the Period.**—Within a short space of time from the date at which the foregoing chapter concluded, the destruction of the Bastille announced the upheaval of that great democratic volcano, whereof the premonitory rumblings and hoarse underground agitations had long been threatening on the Continent. That a social disturbance so widespread in its extent, however apparently confined and local in its issue, should be without its effect upon the minds and opinions of surrounding nations, is not to be expected; and it is accordingly to the increased mental activity brought about by the first French Revolution, and the simultaneous appearance in Germany of the transcendental philosophy, that we must look for two powerful influences over forthcoming English literature.

Yet to attribute the magnificent second-growth of English Poets belonging to the end of the eighteenth century and the first thirty years of the nineteenth, entirely to these two causes, as some have done, would be probably to unduly ignore other influences, not less potent, if more obscure. Thus much may be conceded—that the *marked manifestation* of poetical genius in the one case was deeply *affected by the surging aspirations and enthusiasms set free by the great social outbreak* in the other; and to this extent, if only to this

extent, there is a connection between them. Nevertheless, it must be remembered that new impulses had long been discernible in English poetry, against which the prestige of the old leaders had been powerless. Pope, and Johnson after him, had not been able wholly to detain the new thoughts in the orthodox channels, even when opposed by dissenters not more formidable than Thomson and Percy; and Pope and Johnson were now dead. If, among the later school of the next age, there were those who, like Byron, clung to their precepts, they deviated from them in their practice, like the rest of their contemporaries. The departure from the old traditions traceable in Gray and Collins, in Goldsmith and Beattie, was continued during the last years of the eighteenth century by Cowper and Burns. Following the recluse of Olney and the Ayrshire ploughman, come with the new century, Wordsworth, Coleridge and Southey,—Scott and Campbell,—Moore, Byron, Shelley, Keats, to say nothing of a crowd of minor poets,—who ‘carried to further perfection the later tendencies of the century preceding, in simplicity of narrative, reverence for human Passion and Character in every sphere, and impassioned love of Nature.’ The quotation may be still further extended, so apt is its conciseness: ‘Whilst maintaining, on the whole, the advances in art made since the Restoration, they renewed the half-forgotten melody and depth of tone which marked the best Elizabethan writers,’ and, ‘lastly, to what was thus inherited they added a richness in language and a variety in metre, a force and fire in narrative, a tenderness and bloom in feeling, an insight into the finer passages of the Soul, and the inner meanings of the landscape, a larger and wiser Humanity,—hitherto hardly attained, and perhaps unattainable even by predecessors of not inferior individual genius.’*

In prose, too, a distinct revival is to be traced from the beginning of this period, although it was not until 1814 that the supreme tale-teller of the nineteenth century—the ‘Wizard of the North’—turned from his poetical successes to earn new laurels in romance. But before Scott came Mrs. Radcliffe’s supernatural fictions and Godwin’s social studies, Miss Edgeworth’s and Miss Austen’s novels of manners,—and with him and after him the throng of Galts and Hooks, of Marryats and Jameses, of Carletons and Wilsons. This is the age, besides, of Hallam and the elder Mill in History,—of Chalmers and Hall in Theology,—of Cobbett, of Bentham,—of Jeffrey, Brougham, Sydney Smith, and the cluster of writers whose

* *The Golden Treasury of Songs and Lyrics*. Ed. by F. T. Palgrave, 1861, 320; v. also *Descriptive Poetry in England from Anne to Victoria*, Fort. Rev., June, 1866.

brilliant abilities found their utterance in the newly-established critical organs,—the *Edinburgh* and the *Quarterly Reviews*.

102. **The Poets: Cowper.**—Fifteen years only of the long life of **William Cowper** (1731–1800) belong to this period (1785–1835). But his first important volume of poems (if, for the moment, we set aside the earlier *Olney Hymns*) did not appear, and then but inconspicuously, until 1782, two years before Johnson's death, and it is to the last decade and a half of the eighteenth century that his literary influence and his masterpiece especially belong. For this reason, and also from the fact that he saliently marks the progress of the school which found its completest expression in the verse of Wordsworth, we place him in the forefront of the present chapter. Cowper was born at Great Berkhamstead, in Hertfordshire, of good family. His mother, upon whose portrait he wrote, in later years, some of his most beautiful lines, died when he was six years of age. A timid and sickly boy, he was sent early to a provincial school, and afterwards to Westminster. The tyrannical treatment to which he was subjected at the first of these places served further to aggravate his morbid sensibility. At Westminster he had for schoolfellows Churchill (*see* p. 124, s. 83), Lloyd, Cumberland (*see* p. 162, s. 100), and Colman (*see* p. 162, s. 100). The usher of his form was the gifted Vincent Bourne. In 1748 he left Westminster, entered the Middle Temple, and, in 1752, went into residence. He had already begun to be afflicted by appalling fits of depression, and already, as may be gathered from his *Epistle to Robert Lloyd, Esq.*, had turned to verse for relief from the

‘— fierce banditti

(Sworn foes to every-thing that's witty),

That, with a black infernal train,

Make cruel inroads in my brain.’

In 1756 his father died. The poet's means were small; and when, in 1763, it became in the power of a relative to offer him the appointment of Clerk of the Journals of the House of Lords, an easy competence appeared within his reach. But, at this time, his diseased fancies had increased to so great an extent, that, under nervous anticipation of the preliminary examination, he became insane, and was placed under control at St. Albans. Upon his recovery he went to live at Huntingdon. Here, after some time, he made the acquaintance of the Rev. Morley Unwin, into whose house he was received in 1765. At Mr. Unwin's death, in 1767, Cowper still continued to reside with the widow at Olney (to which place she

then removed) and afterwards at Weston, and this long companionship, which, at one period, bade fair to ripen into a closer tie, was only broken by her death in 1796, four years before the poet's own. In 1773 the terrible visitation of insanity, which, in his case, took the form of religious despondency, again overtook him. From this he can never be said to have wholly recovered, although at certain periods his malady assumed less painful features. 'In God's mysterious providence,' says a recent writer, who has some claim to speak authoritatively, 'for twenty-seven long years, with scarcely one cheering beam of hope, he regarded himself as doomed by an inscrutable decree of heaven to lasting perdition.*' No man, however, found kinder comforters, or more devoted friendship. The Unwins, mother and son, his cousin Lady Hesketh, Lady Austen, the Rev. William Bull of Newport Pagnell, and the celebrated John Newton of Olney, vied with each other in endeavouring to alleviate his mental distresses.

Apart from his one delusion his understanding remained unclouded. His garden and his numerous pets—notably the three hares, of which he has left an account in the *Gentleman's Magazine* for June, 1784,—served partially to divert his thoughts. But it was in correspondence (his letters are some of the best in the language), and in literary occupation generally that he found the most complete relief. As early as 1771 Newton had engaged him in the composition of the well-known *Olney Hymns*, not published, however, until 1779. In 1780 Mrs. Unwin invited him to write a moral satire upon a given theme, and he accordingly produced, in rapid succession, the poems entitled the *Progress of Error*, *Truth*, *Table-Talk*, and *Ex-postulation*. At the desire of the publisher, *Hope*, *Charity*, *Conversation* and *Retirement* were afterwards composed and added to increase the volume, which appeared in 1782. If we except the approbation of Franklin, no great success attended it,—indeed the didactic titles were not calculated to attract the ordinary reader. In the following year, he began, at Lady Austen's suggestion, a poem upon the subject of *The Sofa*. *Fit surculus arbor*, says his motto. This, growing under his pen, gradually branched into the series of six books entitled generally *The Task*, which, with an *Epistle to Joseph Hill*, the poem entitled *Tirocinium, or a Review of Schools*, and *The Diverting History of John Gilpin* (a ballad which had appeared some time before in the *Public Advertiser*), was published

* Rev. Josiah Bull, M.A. (grandson of the poet's friend, the Rev. William Bull of Newport Pagnell), in the *Sunday at Home* for June 1866, where will be found four articles on the *Early years of the Poet Cowper* at Olney.

in 1785. The second effort met with a better reception than its forerunner; and, public curiosity once awakened, caused readers to revert to the earlier volume. Cowper's only other important work was a blank-verse translation of the *Iliad* and *Odyssey*, 1791. It has the reputation of greater fidelity to the original than that of Pope; but is heavy and laboured in style. He also translated the Latin and Italian poems of Milton, his master and model, some of the Latin poems of **Vincent Bourne** (1697-1747), and a selection of the poems of the French mystic, and friend of Fénelon, Madame de la Motte Guyon (1648-1717). But no original production of any length followed his second volume. His friends attempted to allure him by such themes as the *Four Ages of Man's Life*, and that 'mid-sea that moans with memories'—*The Mediterranean*, but without success. One poem, *Yardley Oak*, a subject which seemed to offer the requisite attraction to his muse, was indeed commenced, but it remains a fragment.

To Cowper's admiration for Milton we owe the masterly measure of *The Task*, and also the chief defect of his *Homer*, which is rendered *Miltonic*. How thoroughly the style of *Paradise Lost* had saturated his own may be gathered from the following description of the Russian Ice Palace :

' Silently as a dream the fabric rose ;
No sound of hammer or of saw was there.
Ice upon ice, the well-adjusted parts
Were soon conjoined, nor other cement asked
Than water interfused to make them one.
Lamps gracefully disposed, and of all hues,
Illumined every side ; a watery light
Gleamed through the clear transparency, that seemed
Another moon new risen, or meteor fallen
From heaven to earth, of lambent flame serene.
So stood the brittle prodigy ; though smooth
And slippery the materials, yet frostbound
Firm as a rock. Nor wanted aught within,
That royal residence might well befit,
For grandeur or for use. Long wavy wreaths
Of flowers, that feared no enemy but warmth,
Blushed on the panels. Mirror needed none
Where all was vitreous ; but in order due
Convivial table and commodious seat
(What seemed at least commodious seat) were there,
Sofa and couch and high-built throne august.'

The Task, from which the foregoing extract is taken, is nevertheless Cowper's greatest work, and its appearance marks an epoch in modern English literature. It came at a time when the public taste

was ripe for a reaction from the old models, and it suited and directed the public taste. Its disregard of conventional poetic diction, and its consequent gain of a vocabulary of wider range and copiousness, its loving descriptions of nature and domesticity, its genuine emotions and noble indignations, were wholly new to the somewhat unpoetic age which still continued (in the main) to construct its metrical productions upon the traditions of Pope's manner, but without his skill and talent. 'The best didactic poems, when compared with *The Task*, are like formal gardens in comparison with woodland scenery.'*

103. **Crabbe**.—The *Olney Hymns* were published, as we have said, in 1779,—when Newton was transferred from Olney to London. But, if the *Progress of Error*, etc., be regarded as Cowper's first important contribution to our poetical literature, then by his *Candidate*, 1780, and *Library*, 1781, **George Crabbe** (1754–1832) precedes him in point of time. Crabbe was the son of a salt-collector at Aldborough, in Suffolk. He commenced life as a medical practitioner; but ultimately came to London, in 1780 (he was an eye-witness of the famous 'Gordon Riots' of that year), with a view to obtain a livelihood by literature. His first poem, named above, was unremunerative from the failure of the publisher; and after various fruitless attempts to procure employment, he was only rescued from destitution by a well-timed and manly appeal to Edmund Burke (see p. 149, s. 95). Burke helped him, and furthered the production of *The Library*, and a third poem, *The Village*, 1783. By the aid of Burke and Lord Chancellor Thurlow, the salt-collector's son entered the church, and passed successively from the curacy of Stathern to other livings, until he finally settled at Trowbridge, where, after a nineteen years' residence, he died. In 1785 he published *The Newspaper*; and then—with a long interval—*The Parish Register*, 1807; *The Borough*, 1810; *Tales* (in verse) 1812; and *Tales of the Hall*, 1819. Crabbe's poetry is chiefly narrative and descriptive, generally in the heroic measure of Pope—indeed he has been styled by one of his clever parodists of the *Rejected Addresses*—'Pope in worsted stockings.' Nature and human nature, drawn vigorously and minutely—not omitting the warts and wrinkles—constitute his models. In pictures of rural life, unsentimentalised and with the gilt off,—in sombre interiors, mental and natural,—Crabbe excels. The uncompromising veracity of the painter, and his preference for strongly-shadowed subjects, lend a depressing effect to many of his delineations. But he deserves

* Southey, *Life of Cowper*.

nonsense and Della Crusca.' To **William Gifford** (1756-1826), afterwards editor of the *Quarterly*, belongs the credit of having given a death-blow to this contemptible style, in the two satires mentioned above. After their appearance, the Della Cruscans subsided into their normal obscurity, and no service would be rendered now by recalling from Gifford's justificatory notes * the names of these once famous mediocrities. For a fair idea of their manner, the reader is referred to an excellent parody in the *Rejected Addresses* of a performance by Mrs. Cowley, who, under the signature of 'Anna Matilda,' was one of the most illustrious of the coterie. In default of this, the following *bond-fide* Della Cruscan verses will perhaps suffice. The admiring italics are Gifford's:—

' Gently o'er the rising billows
Softly steals the bird of night,
Rustling thro' the bending willows ;
Fluttering pinions mark her flight,

' Whither now in silence bending,
Ruthless winds deny thee rest ;
Chilling night-dews fast descending
Glisten on thy downy breast.'

These stanzas, we are further informed, are part of a ballad described by a contemporary critic as a 'very mellifluous one; easy, artless, and unaffected.'

106. **Burns**.—A year after the publication of *The Task*, a Kilmarnock printer put forth a volume by an Ayrshire peasant, who, treading in the footsteps of Ramsay and Ferguson (*see* p. 126, s. 85), was, north of the Tweed, to carry poetry into the line of nature even more signally and splendidly than the recluse of Olney. So little had life prospered with **Robert Burns** (1759-96), *ci-devant* farm-labourer, land-surveyor, and flax-dresser, that, having realised a modest 20*l.* by the sale of the poems in question, he was upon the point of starting for Jamaica in the first vessel that sailed from the Clyde. 'I had been,' he says, 'for some days skulking from covert to covert, under all the terrors of a jail; as some ill-advised people had uncoupled the merciless pack of the law at my heels. I had taken the last farewell of my few friends; my chest was on the road to Greenock; I had composed the last song I should ever measure in Caledonia—*The gloomy night is gathering fast*—when a letter from Dr. Blacklock [the blind poet] to a friend of mine overthrew all my schemes, by opening new prospects to my poetic

* In 1800 Gifford's satires reached a sixth edition, which has been here consulted.

ambition. The doctor belonged to a set of critics for whose applause I had not dared to hope. His opinion, that I would meet with encouragement in Edinburgh for a second edition, fired me so much that away I posted for that city, without a single acquaintance, or a single letter of introduction.*

But at Edinburgh, upon the strength of his volume, he was received with the greatest enthusiasm. He is in a fair way of becoming 'the tenth worthy, and the eighth wise man of the world,' he writes. Erskine, Lord Glencairn, Henry Mackenzie—then editor of *The Lounger*, in which he wrote a critique on the poems—Lord Monboddo, Dugald Stewart, Blair, Robertson,—to say nothing of mere fashionables,—all fêted and made much of him; and a second edition of his poems was published (April 1787), bringing him some further and more substantial profit. These, however, were the poet's 'halcyon days,' and he estimated them rightly when later he wrote to Dr. Moore his fear that the intimacies and friendships he had formed were 'all of too tender a construction to bear carriage a hundred and fifty miles.' † 'I must return,' he says again to the Earl of Buchan, 'to my humble station, and woo my rustic muse in my wonted way at the plough-tail.' In 1788 he took a farm at Ellisland, near Dumfries, and applied himself to agricultural pursuits, and the duties connected with a small appointment in the Excise, obtained in 1789, and worth about 50*l.* per annum. Upon this pittance, subsequently increased to 70*l.*, he continued to live after his farm failed. A third volume of his poems, with additions (one being the inimitable *Tam O'Shanter*), which appeared at Dumfries in 1793, brought him additional gain. He had, however, by this time contracted habits of intemperance, which the brilliancy of his social talents, and the opportunities of a hard-drinking age, unhappily served to confirm. Debt and difficulties aggravated the inroads which habitual conviviality made upon his constitution, and he died at the early age of thirty-seven. After his death a fourth edition of his works was published.

In his last days he had said to his wife—'Don't be afraid: I'll be more respected a hundred years after I am dead, than I am at present,'—a *Non omnis moriar* which must assuredly be as valid as that of Horace. Such a singing faculty—such a sweep of pathos and passion—so genuine a power of humour and satire will not soon appear again. Alas that he, too, must be added to the short-cut lives—the 'inheritors of unfulfilled renown,' the Byrons, the Shelleys,

* Autobiographical Letter to Dr. Moore, August 2, 1781.

† April 23, 1787.

and the Keatses, of whom we can but conjecture sadly what marvel of perfected production is lost to us by their too early death! 'All that remains of Burns, the Writings he has left, seem to us . . . no more than a poor mutilated fraction of what was in him; brief, broken glimpses of a genius that could never show itself complete; that wanted all things for completeness: culture, leisure, true effort, nay even length of life. His poems are, with scarcely any exception, mere occasional effusions; poured forth with little premeditation; expressing, by such means as offered, the passion, opinion, or humour of the hour.* Nevertheless, let us be thankful for *Tam O'Shanter*, the *Jolly Beggars*, the *Address to the Deil*, and *Death and Doctor Hornbook*; for the *Cotter's Saturday Night*, the lines *To Mary in Heaven*, and the numberless songs and lyrics, which, whenever love speaks Scotch (if philologists will still permit the term), must always be its language. What, for example, can exceed the tender simplicity of the following well-known lines?—

'O, my luv's like a red, red rose,
That's newly sprung in June:
O, my luv's like the melody
That's sweetly play'd in tune.

As fair art thou, my bonie lass,
So deep in luv am I:
And I will luv thee still, my dear,
Till a' the seas gang dry.

'Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun:
I will luv thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luv,
And fare thee weel awhile!
And I will come again, my luv,
Tho' it were ten thousand mile.'

107. **Rogers, Bowles.**—In 1786, the same year in which Burns published his first volume, appeared an *Ode to Superstition, with some other Poems*, by **Samuel Rogers** (1763–1855) an opulent London banker. Beyond this coincident entry upon literature, Rogers has little claim to be named with the great poet of Scotland. The *Pleasures of Memory*, 1792 (his best work); *Human Life*, 1819; *Italy*, 1822–28—to name some of his principal productions—all bear the impress of a refined and cultivated mind, and are finished with fastidious taste. According to Lady Blessington, Byron said not inappropriately of the writer that if he had not fixed himself in the higher fields of Parnassus, he had at least cultivated a very pretty pleasure-garden at its base. Rogers issued editions of his poems, with illustrations by Flaxman, Stothard, and Turner, which are now much sought after. He was, in fact, a most enlightened connoisseur and patron of art and letters; and as a generous friend to needy talent will long be remembered.

* Carlyle, *Essays*, i., 334: Burns.

The enthusiastic manner in which Coleridge, in the first chapter of the *Biographia Literaria*, has spoken of the influence upon his mind of the Rev. **William Lisle Bowles** (1762-1850), and the controversy of that writer with Byron and others respecting the merits of Pope (whose works Bowles edited in 1806), have perhaps served to preserve his name more enduringly than his poems would have done. Yet 'his poetic sensibility was exquisite,' says Mr. Elwin, 'and he was well read, shrewd, and candid.' His first collection of *Sonnets* appeared in 1789; and he continued to produce both prose and verse until late in his life. Southey speaks of his 'sweet and unsophisticated style' as one upon which he had early endeavoured to form his own.

108. **Wordsworth**.—The revolt from the Popesque traditions of poetry, already clearly distinguishable in the works of Thomson, Gray, Collins, Goldsmith, and others, but active under Cowper and Burns, was carried further forward by Wordsworth, whom, from his accidental residence in the same district as Coleridge and Southey, not to mention some less important writers, it was the fashion of the critics of the first half of the present century to regard as the leader of the so-called 'Lake School.' That any such school really existed, has been distinctly denied by one of the most eminent of the poets concerned, viz., Coleridge; but that they were 'dissenters from the [then] established systems in poetry and criticism' may be affirmed without fear of contradiction. The circumstances of their lives, however, and their influence upon each other, make it convenient to treat them in immediate succession. **William Wordsworth** (1770-1850), the eldest, was born at Cockermouth, in Cumberland, and educated at a small school at Hawkshead in Lancashire. His education left him free to read what books he liked, and to cultivate an early developed love of nature. From Hawkshead he went to St. John's College, Cambridge, 1787. Here he took a B.A. degree; but he appears to have devoted himself to the study of Italian and the Latin and English poets rather than to the mathematics which were the speciality of his college. If the University did little for him, however, his vacations, to follow Mr. Brimley, served to preserve his native poetic spirit. He now began to 'take that interest in observing the passions, characters, and actions of the men and women around him, which, supplying him with the incidents, the feelings, and, to some extent, with the very language of his most original minor poems, finally enabled him to rear the noblest edifice of modern song, where, uniting in himself the philosophical breadth of Coleridge with the minute touches and more than the homely pathos

of Crabbe, he forms into one organic whole the profoundest speculations on society with the simplest annals of the poor.* In 1790 he made a tour on the Continent, then excited with the brilliant promises and prospects of the French Revolution. Now were written the *Descriptive Sketches, taken during a pedestrian Tour among the Alps*, which, with an earlier poem, *The Evening Walk*, appeared in 1793. At this period he was without means, and equally opposed to the Law and the Church as professions. While casting about for employment, a young friend, Raisley Calvert, left him a legacy of 900*l*. Upon this seasonable bequest he retired with his sister to Racedown Lodge, near Crewkerne, in Dorsetshire; and we have it upon his own authority that, with some small poetical gains, his simple tastes enabled him to make this modest sum sufficient for the next seven years of his life. His first work had attracted the attention of Coleridge; and, chiefly to enjoy his society, Wordsworth and his sister removed to Alfoxden in Somerset. This is the epoch of the production of the *Lyrical Ballads*, which joint collection by Coleridge and his friend, appeared in 1798, at Bristol. The famous preface that originated the still-echoing, if not enduring, controversy as to poetic composition, did not appear until the second edition was published in 1800. Stated generally, the views advocated by Wordsworth consisted in a disregard of the conventional diction which had come to be the indispensable attire or uniform of poetry, and the substitution of a simpler and more natural phraseology. 'My main endeavour as to style,' he somewhere says, 'has been that my poems should be written in pure intelligible English.' The opponents of this reform alleged that its adherents degenerated into babyism and trivialities. In short, the theory, though now essentially admitted, is held to have been greatly overstated, and Wordsworth's very poems, by the superiority of those in which he has deviated farthest from his own principles, have been adduced in refutation of his contention.

With the proceeds of the *Lyrical Ballads*, the Wordsworths and Coleridge started for Germany. In 1799 Wordsworth removed to Grasmere; and in 1802 married his cousin, Mary Hutchinson. In the same year his income was increased by 1,000*l*. recovered from his father's estate; later, in 1813, he was made Stamp Distributor for Westmoreland, an office which became more lucrative as years progressed. Finally, he received a pension from the Civil List, and was made Poet-Laureate in 1843. The competence thus secured to him enabled him to obey the dictates of his genius under particularly

* *Brimley's Essays*, 1860, 182: *Wordsworth's Poems*.

favourable circumstances; and, until the end of the long life, passed (frequent tours excepted) in the beautiful Lake district, poetry was his main pursuit and pleasure. It may here be added that, in 1813, he settled at Rydal Mount, where he lived for the last thirty-seven years of his life.

We may briefly enumerate the chief of Wordsworth's works after the *Lyrical Ballads*. In 1807 appeared the two volumes of *Miscellaneous Poems*, which were attacked so fiercely by Jeffrey. To this succeeded, in 1809, a prose pamphlet against the 'Convention of Cintra,' the *Excursion*, 1814, which Jeffrey greeted with the well-known critique, beginning, 'This will never do,' and afterwards boasted he had crushed; the narrative poem of the *White Doe of Rylstone*, 1815; *Peter Bell* and the *Waggoner*, 1819; the collection of Sonnets entitled the *River Duddon*, 1820; *Ecclesiastical Sonnets*, 1822; *Yarrow Re-visited*, &c., 1835. In 1842 he issued a classified collection of his works; and, in 1850, after his death, a long poem entitled the *Prelude*; or, *Growth of my Mind*, an *Autobiographical Poem*, which had been commenced as far back as 1799 and completed in 1805, was first published.

It was long before these works obtained their present popularity. But, firm in his conviction (we use his own words to a correspondent) that 'his inspiration was from a pure source, and that his principles of composition were trustworthy,' Wordsworth was enabled to 'beat his music out' in spite of hostile critics. He lived to see his own fame; and he could add his personal satisfaction that 'none of his works, written since the days of his early youth, contained a line that he should wish to blot out, because it pandered to the baser passions of our nature.' No one has better defined his genius than his gifted coadjutor in the *Lyrical Ballads*. To summarise a characterisation which is too lengthy to reproduce entire, Coleridge claims for his friend a perfect appropriateness of words to meaning, and a frequent *curiosa felicitas* of diction; a freshness of thought and sentiment, and perfect truth to nature in his images and descriptions; a union of deep and subtle thought with sensibility; and, above all, a pre-eminence of imaginative power. But the reader should himself study this excellent appreciation in chapters xiv. and following of the *Biographia Literaria*. If there be a shorter definition of the Seer of Rydal Mount, it is that of Macaulay:—'He was the high priest of a worship in which Nature was the idol.' 'She,' he says in those famous lines 'written above *Tintern Abbey*,'—

‘— never did betray
 The heart that loved her; ‘tis her privilege,
 Through all the years of this our life, to lead
 From joy to joy: for she can so inform
 The mind that is within us, so impress
 With quietness and beauty, and so feed
 With lofty thoughts, that neither evil tongues,
 Rash judgments, nor the sneers of selfish men,
 Nor greetings where no kindness is, nor all
 The dreary intercourse of daily life,
 Shall e’er prevail against us, or disturb
 Our cheerful faith, that all which we behold
 Is full of blessings.’

From its compactness and brevity we have already more than once included specimens of the Sonnet among the limited extracts in this volume. Wordsworth was a master of ‘its scanty plot of ground;’ and his efforts in this way are the noblest in the language. The following is a well-known example:—

‘The world is too much with us; late and soon,
 Getting and spending, we lay waste our powers:
 Little we see in Nature that is ours;
 We have given our hearts away, a sordid boon!
 This Sea that bares her bosom to the moon;
 The winds that will be howling at all hours,
 And are up-gather’d now like sleeping flowers;
 For this, for every thing, we are out of tune;
 .
 ‘It moves us not.—Great God! I’d rather be
 A Pagan suckled in a creed outworn;
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea;
 Or hear old Triton blow his wreath’d horn.

109. **Southey.**—Wordsworth died at the advanced age of eighty. A life as honourable, and nearly as long, was vouchsafed to the second of the Lakers, **Robert Southey** (1774–1843). Southey was born at Bristol. At fourteen he was sent to Westminster School, whence he was expelled for writing a satirical paper on corporal punishment. In 1792 he was admitted to Balliol College, Oxford, but left in 1794. In this year, burning with the new theories and opinions of the French Revolution, he composed ‘in a vein of ultra-Jacobinism,’ a youthful Drama entitled *Wat Tyler* (surreptitiously printed in 1817) ‘as one who was impatient of the oppressions under the sun.’ In 1795 he published, with Mr. Robert Lovell (who, like himself, had married one of the Miss Frickers of Bristol), a small volume of *Poems by Bion and Moschus*, their respective pseudonyms. It was about this time, also, that he made the acquaintance of Coleridge.

who married the third Miss Fricker; and by him Southey was assisted in the composition of his epic of *Joan of Arc*, 1796. His next poem of any length was *Thalaba the Destroyer*, 1801, an unrhymed, irregular, narrative poem of considerable power, based upon the Arabian mythology, and the moral of which is 'the war and victory of faith, the triumph over the world and evil powers.' This divides with the *Curse of Kehama*, 1810 (for which Hindoo mythology forms the groundwork), the honour of being the most meritorious of the author's works. He himself thought that the long metrical tale of *Madoc*, 1805, based upon the forgotten tradition of the colonising of America by the Welsh, was the one by which he should be chiefly remembered, but the work lacks interest. *Roderick, the last of the Goths*, 1821,—the theme of which is the fall of the Gothic monarchy in Spain; the *Vision of Judgment*, in hexameters, 1821, Byron's merciless parody of which is perhaps better known than the original; and *A Tale of Paraguay*, 1825, are the titles of his chief remaining poems of any length.

To return to the period of Southey's marriage. After spending some time in Portugal (1795-6), a residence which afterwards gave rise to *Letters from Portugal*, 1797, and acting for a short time as Private Secretary to Mr. Corry, Chancellor of the Exchequer for Ireland, he settled at Greta Hall, near Keswick, to spend a long and indefatigable literary life. A pension, in 1807, added some 140*l.* per annum to his income, and, in 1812, he succeeded the poetaster Pye as Laureate. Besides the poems above mentioned, he poured forth a number of prose works, some of which, from their admirably lucid, idiomatic, and unaffected style, are more popular than his poetry. Such, for example, are the *Life of Nelson*, 1813, styled by Lord Macaulay 'beyond all doubt the most perfect of his works;' and the *Life of Wesley, and the Rise and Progress of Methodism*, 1820. Lives of *Bunyan*, 1830, and *Cowper*, 1833-7, also proceeded from his pen, besides a bulky *History of Brazil*, 1810, which he regarded as the most meritorious of his prose efforts, a *History of the Peninsular War*, 1823-32, the curious semi-fictitious, semi-autobiographical *Doctor*, 1834-47, and a host of miscellaneous works, periodical articles not included. After his first wife's death he married, in 1839, **Miss Caroline Bowles** (1787-1854) a minor poetess of some repute—witness the lines entitled the *Pauper's Death Bed*. The last few years of Southey's life were clouded by mental disorder, from which he was only relieved by death.

Devotedly attached to letters, Southey passes, at the same time, for one of the most amiable and domesticated of men. He was,

says Thackeray, genially, 'an English worthy, doing his duty for fifty noble years of labour, day by day storing up learning, day by day working for scant wages, most charitable out of his small means, bravely faithful to the calling he had chosen. . . I hope his life will not be forgotten, for it is sublime in its simplicity, its energy, its honour, its affection. In the combat between Time and Thalaba, I suspect the former destroyer has conquered. Kehama's curse frightens very few readers now; but Southey's private letters* are worth piles of epics, and are sure to last among us, as long as kind hearts like to sympathise with goodness and purity and love and upright life.'†

110. **Coleridge.**—At the Bristol period of Southey's life he had been a party with Lovell and others to the scheme of **Samuel Taylor Coleridge** (1772–1834) for a so-called 'Pantisocracy'—a Transatlantic 'Communist republic, purged of kings and priests.' Unfortunately the prosaic 'lack of pence' prevented the contemplated settlement on the Susquehanna. Coleridge at this time was three-and-twenty. He had been educated at Christ's Hospital, and Jesus College. As a schoolboy he all but apprenticed himself to a cobbler; and upon leaving Cambridge, to which he had obtained an exhibition, he enlisted, under an assumed name, in Elliot's Light Dragoons. But he made a far worse soldier than Sir Richard Steele, and was happily rescued from this fate by the intervention of friends who obtained his discharge in 1794. In the same year he became acquainted with Southey, in conjunction with whom he wrote a drama entitled the *Fall of Robespierre*. These were the days of that unrealised 'Pantisocracy' above referred to. In 1796, he married, and in the following year published a small volume of poems. The appearance of Wordsworth's first volume had attracted him to that poet's Dorsetshire home; and shortly afterwards the *Lyrical Ballads* were commenced. In this partnership (according to the *Biographia Literaria*) the endeavours of the former were to be directed to giving 'the charm of novelty to things of every day,'—to awakening the mind to natural beauty, while Coleridge was to work upon 'persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith.' To this division of labour we owe, on the part of Coleridge, the marvellous *Rime of the Ancient Mariner* and the

* Published by his Son and Son-in-law in 1849–50 and 1856.

† Thackeray, *The Four Georges*, 1866, 218–14.

faultless poem of *Genevieve*. At this time he officiated as an Unitarian preacher at Taunton and Shrewsbury. In 1798, by the generosity of the Messrs. Wedgwood, he was sent to Germany to complete his education. Here he acquired an extensive knowledge of German literature, and became deeply imbued with transcendental philosophy. Upon his return, in 1800, he published an excellent translation of Schiller's *Wallenstein*. At Grasmere he issued a series of Essays entitled *The Friend*, 'an unfinished project designed to convey a consistent body of opinions in Theology, Philosophy, and Politics.' The Tragedies of *Remorse*, 1813, and *Zapoyla*, 1818, and the fragment of *Christabel* (an almost perfect specimen of musical versification), 1816, are his chief remaining poetical productions. In prose he published successively *The Statesman's Manual, or the Bible the Best Guide to Political Skill and Foresight*, 1816; *Biographia Literaria*, 1817; *Aids to Reflection*, 1825; *Lectures on Shakespeare*, and *Table Talk*. In 1810 he left the Lakes; and in 1816 was received into the house of Mr. Gillman, a medical man at Highgate, where he spent the last years of his life.

Ill health and the pernicious use of opium fostered the natural want of energy and intellectual irresolution which distinguished this highly gifted poet and critic, and to these causes may, in some degree, be attributed the dreamy character of his best poems and the fragmentary nature of his literary remains. An admirable (if sometimes tedious) talker, his extensive knowledge and weighty judgments found their best expression and influence through the medium of conversation. Thomas de Quincey, one of the most illustrious of his admirers,—and an opium-eater too,—has described him as (in his judgment) 'the largest and most spacious intellect, the subtlest and most comprehensive that ever existed among men.'

The son and daughter of Coleridge were also distinguished as writers. The former, **Hartley Coleridge** (1796-1849), was one of the most skilful sonneteers of the Wordsworth school, and the author, among other works, of a sound and manly series of biographies entitled *Lives of Northern Worthies* (i.e. of Yorkshire and Lancashire), 1833. **Sara Coleridge** (1803-52) was the author of the charming fairy romance of *Phantasmion*, 1837, a reissue of which has been recently announced (1873).

111. **Lamb**.—The verse of **Charles Lamb** (1775-1834), graceful though it is, would scarcely entitle him to take rank after his former school-fellow—Coleridge. But from his friendship with the three foregoing poets, and the fact that he is often associated with the Lake School, it is convenient to speak of him in this place.

rather than among the prose-writers. The son of a lawyer's clerk in the Inner Temple, and educated at Christ's Hospital, Lamb early obtained a clerkship in the accountant's office of the East India Company, a post which he held from 1792 to 1825, when he was superannuated. The care of his sister Mary, who, in a fit of insanity, had caused her mother's death, devolved upon him, condemning him to bachelorhood, and a constant fraternal watchfulness, which he religiously observed until the end of his life. He first appeared as a verse-writer in 1797, in company with Charles Lloyd and Coleridge; and again, in 1830, put forth a small collection of *Album Verses and other Poems*. In 1798 was published his exquisite little tale of *Rosamund Gray*, and, in 1801, his tragedy of *John Woodvil*, a cabinet drama after the early English models. With the national stage, and, more especially, the Elizabethan stage, Lamb was, indeed, deeply conversant; and in his *Specimens from the English Dramatic Poets who lived about the time of Shakespeare*, 1808, and in the series of *Garrick Plays* which afterwards appeared in Hone's *Every-Day Book*, he did much to revive an interest in that fruitful period of dramatic literature. The brief critical and explanatory notices which accompany his excerpts are conceived in the acutest and finest spirit of criticism. But the most original work of Lamb, in the true sense of the term, is the so-called *Essays of Elia*, 1823-33. Of the charm of these productions it is difficult to speak adequately. The wayward inimitable grace, the odd quips and quirks of paradox, the sensitive critical insight, the airy fancy, the happy archaism of the 'Lambesque' style are, in fact, wholly undescribable. 'Not one' [of the elder essayists], says a modern biographer, is 'so unique, so original, so distinguished by a special manner of his own as the author of the *Essays of Elia*. . . There is a fantastic charm about him—a flavour, as it were, of the olive. A fine line of irregular oddity is to be traced through his writings, quite singular, and not to be matched in other essay-writers. . . He takes his reader by the button, as he would his friend, and pours out upon him a current of delightful humours and fine mental oddities, almost too delicate to be seen by the vulgar eye.'*

112. **Campbell.**—*The Battle of the Baltic, Hohenlinden*, and *Ye Mariners of England* will preserve the memory of **Thomas Campbell** (1777-1844) longer than the *Pleasures of Hope* or *Gertrude of Wyoming*. The first of these last-named poems was

* *Afternoon Lectures, Second Series*, 1864, 70; *Two English Essayists: Lamb and Dickens*, by Percy Fitzgerald.

published in 1799, when the author was but twenty-two, and it went through four editions in the first year of its existence. Despite traces of juvenility, it ranks as a fine didactic poem. *Gertrude of Wyoming*, 1809, the scene of which is laid in Pennsylvania, shows a great advance in finish and diction, and a mastery of the Spenserian stanza equal to that of Thomson. Lord Jeffrey, indeed (whose opinion as a critic obtained more attention formerly than it does now), claimed for it a superiority as regards feeling to the *Castle of Indolence*, and more condensation and diligent finishing than even the *Faery Queens* itself. *Lochiel's Warning*, *O'Connor's Child*, *Theodoric*, and the *Pilgrim of Glencoe*, are other of Campbell's memorable poems. He was, for some time, editor of the *New Monthly Magazine*; and, in 1827, was chosen Lord Rector of the University of Glasgow, where he had been educated, and where he had obtained distinction in his classical studies. His prose works include lives of *Mrs. Siddons*, 1834; *Petrarch*, 1841; *Frederick the Great*, 1843; and the admirably discriminative *Essay on English Poetry*, and *Introductory Notices* prefixed to his *Specimens of the British Poets*, published in 1819.

113. **Hogg, Bloomfield.**—Two poets made their appearance in the beginning of the century, who deserve a brief mention here. One was **James Hogg**, the 'Ettrick Shepherd' (1770-1835)—a singular natural genius, who has been made familiar to us by Professor Wilson's wonderful portrait of him in the *Noctes Ambrosianæ*. He wrote many tales and poems—the best known of the latter being the collection of ballads entitled the *Queen's Wake*, 1813, one of which, the legend of *Kilmeny*, most critics concur in praising. **Robert Bloomfield** (1766-1823), the other, while working as a journeyman shoemaker, composed the *Farmer's Boy*, 1800, a poem descriptive of country life, which obtained a wide and well-deserved popularity, that the *Rural Tales*, 1802, and successive poems of the author did not by any means belie.

114. **Moore.**—In point of time, **Thomas Moore** (1779-1852) leads a group of poets whose works (although they, too, in a different manner, forwarded the new impulses of poetry) present a marked contrast to those of the famous trio of the Lakes. Moore was the son of a Dublin tradesman, and commenced literature at the early age of fourteen, by sending a couple of short amatory poems to a magazine—the *Anthologia Hibernica*. After taking his B.A. degree at Trinity College, Dublin, he came to London, in 1799, to study law,—not very energetically. In 1800 he published a lively translation of the *Odes of Anacreon*, erring rather on the side of softness than severity. This he followed up, in 1801, by the *Poems of the late*

Thomas Little, in which warmth of painting was carried to a censurable extent. In 1803, by Lord Moira's influence, he was made registrar of Admiralty at Bermuda; but after a short residence, returned to England, having transferred his duties to a deputy. Henceforth he devoted himself exclusively to literature. The *Two-penny Post Bag*, by *Thomas Brown the Younger*, 1812, a series of brilliant little satires upon Court notabilities; the admirable series of *Irish Melodies*, 1813-34; the *National Melodies*, 1815; the Oriental poem of *Lalla Rookh*, 1817; the *Fudge Family in Paris*, 1818—a second collection of satirical poetical epistles; *Fables for the Holy Alliance*, 1823; and the *Loves of the Angels*, 1823, are his chief poetical works. He was also the author of *The Epicurean; a Tale*, 1827; and of biographies or memoirs of *R. B. Sheridan* (see p. 153, s. 100), 1825, of *Byron* (see p. 174, s. 115), 1830, and of the ill-fated *Lord Edward Fitzgerald*, 1831. By the dishonesty of his Bermuda substitute, the poet was involved in a heavy debt to the Government, but, to his credit, discharged the claim by the labour of his pen.

Moore was the spoiled child of the fashionable circles of his day,—his wit and amiability, his talents, poetical and musical (for he was a most fit interpreter of his own dancing lyrics), added to a predisposition to so-called good society, making him an invaluable adjunct to their ranks. As a song-writer, he must be placed by the side of Burns, while he possessed what Burns lacked—musical skill and an excellent ear. His *Melodies* will probably remain the most popular of his efforts. His lighter social pieces and his genial little satires are conspicuous for their *verve* and finish. *Lalla Rookh*, his most ambitious work, for which Longman paid 3,000 guineas, is a wonderful *tour-de-force*. It includes four tales:—the *Veiled Prophet of Khorassan*, *Paradise and the Peri*, the *Fire Worshipers*, and the *Light of the Harem*,—stories which the author has steeped in an all-but-genuine Asiatic glow, and decorated with a skilful profusion of Oriental accessories. Its success was considerable. People refused to believe that its composer had never visited the East, and the book received the compliment of translation into Persian—a fact to which another lively writer of familiar verse thus refers:—

‘I’m told, dear Moore, your lays are sung,
(Can it be true, you lucky man?)
By moonlight, in the Persian tongue,
Along the streets of Ispahan.’*

* The writer was Henry Luttrell (1771-1851), a once well-known wit and epigrammatist, author of the *Advice to Julia* and other verses, 1820-2.

115. **Byron.**—The ancestors of **Lord Byron** (1788–1824), having come over with William the Conqueror, were more distinguished than those of his biographer. His father, ‘mad Jack Byron,’ was a captain in the Guards; his mother, a Scotch heiress—Miss Gordon of Gight. The former, a handsome *roué*, died at Valenciennes in 1793, leaving his son to the care of his widow, not the most judicious of mothers. In 1798 young Byron succeeded to the title and estates of his great uncle, the fifth Lord Byron, the same who had killed his relative, Mr. Chaworth, in a duel. In 1800 he went to Harrow, and thence, in 1805, to Trinity College, Cambridge. While at Cambridge, after destroying one collection of poems, he put forth another under the title of *Hours of Idleness*, 1807. The volume was certainly juvenile and mediocre; but it was scarcely fairly treated by the critics. Brougham noticed it contemptuously in the *Edinburgh*, greatly to the irritation of the high-spirited poet. He retorted, in March 1809, by a satire, after the fashion of Gifford’s attack upon the Della Cruscans, entitled *English Bards and Scotch Reviewers*, in which there was a good deal of reckless hitting, Scott, and some, if critically blamable, yet otherwise inoffensive persons, being confused in the general onslaught. The writer himself subsequently felt its injustice, and called it ‘a miserable record of misplaced anger and indiscriminate acrimony.’ It had, however, the effect of attracting immediate attention to the audacious young poet who so frankly declined to submit himself without remonstrance to the northern scalping-knives. In the year of its publication he set out on a continental tour with his friend, Mr. Hobhouse, returning home in 1811, just before his mother’s death. Shortly afterwards (February 1812) he published the first two *cantos* of a poem in the Spenserean stanza, descriptive of the countries he had passed through, entitled *Childe Harold’s Pilgrimage*. The reception of this production was as enthusiastic as that of *Hours of Idleness* had been unappreciative. In the now proverbial phrase of his memoranda, he ‘awoke one morning and found himself famous.’* Murray paid liberally for the copyright. The tone of the poem, its sentiments, its magnificent descriptions;—the *prestige* and personal beauty of the author—his rank—his attractive attitude as ‘the world’s tired denizen,’ all conspired to make him the darling of the day. His popularity was further increased by the rapid series of tales which followed:—the *Giaour*, and the *Bride of Abydos*, 1813; the *Corsair*, and *Lara*, 1814;—in all of which the Eastern garb and glowing

* Moore’s *Life of Lord Byron*, 1844, ch. xiv. 159.

atmosphere served only to throw new lustre over a central hero, in whom the different costumes but thinly served to disguise what the readers of that day chose to regard as the poet's own physiognomy and sentiments. They took the fancy of the public; and 'at twenty-four,' says Macaulay, 'he [Byron] found himself on the highest pinnacle of literary fame, with Scott, Wordsworth, Southey, and a crowd of other distinguished writers at his feet.'*

Then came a reaction. In January 1815, he married the daughter of Sir Ralph Milbanke, who in the following year returned to her parents. Into the disputed cause of this separation (so recently and unnecessarily revived by a Transatlantic authoress) we neither pretend nor desire to enter. It is sufficient to say that, justly or unjustly, public feeling became greatly excited against the poet, and in April 1816, Lord Byron left England never to return. In Switzerland he made the acquaintance of Shelley and his wife, passed thence into Italy, and settled at Venice. Two more tales, *Parisina* and the *Siege of Corinth*, 1816; the third canto of *Childe Harold*, the *Prisoner of Chillon*, and the beautiful *Dream* of his early love for Miss Chaworth belong to this period.

In 1817 he sent forth from his Venetian home the dramatic poem of *Manfred* and the *Lament of Tasso*; in 1818, the sparkling *ottavima* poem of *Beppo*; in 1819, *Mazeppa* and the first two cantos of *Don Juan*. It was at this time that he commenced his acquaintance with that Countess Guiccioli, who survived until recent years as the Marquise de Boissy. In 1820 appeared *Marino Faliero*; and, in 1821, the dramas of the *Two Foscari* and *Sardanapalus*, and the mystery of *Cain* were published together. In the same year came out cantos III., IV., and V. of *Don Juan*, which, like the first two, issued from the press anonymously.

In 1819 Byron had removed to Ravenna; in 1821 he went to Pisa. Here he engaged in a new enterprise, the *Liberal* newspaper, in which his colleagues were Shelley and Leigh Hunt. Only four numbers came out. To these he contributed the *Vision of Judgment* (see p. 168, s. 109), *Heaven and Earth*, another mystery; the play of the *Deformed Transformed*, and a close version of the *Morgante Maggiore* of Pulci, in the eight-line stanza of the original.

In 1823 he published the *Island* and the *Age of Bronze*; and in July of this year also set sail for Cephalonia to assist the Greece of his earlier poems in her war of independence. He had already advanced 12,000*l.* for the relief of Missolonghi, raised a force to

* *Essays: Moore's Byron*, 1860, I. 148.

attack Lepanto, and done much by his influence and money to compose differences and introduce order, when his health, shattered by the passions of his life, gave way, and, after successive fits of epilepsy, he died at Missolonghi, on the 19th of April, 1824, aged thirty-six. In the year of his death the last cantos of his unfinished *Don Juan* (being the XV. and XVI.,—cantos VI. to XIV. having all previously appeared in 1823) were published in London. This poem has been styled its ill-fated author's masterpiece. After commenting upon its objectionable features (and they are many) a contemporary of the poet says:—'*Don Juan* is, without exception, the first of Lord Byron's works. . . It contains the finest specimens of serious poetry he has ever written: and it contains the finest specimens of ludicrous poetry that our age has witnessed.' The judgment of 1820 remains unreversed in 1870. 'There is hardly any variety of poetic power,' says a writer of our own day, 'which may not be illustrated from *Don Juan*. In the opinion of all competent judges it forms the copestone of Byron's fame.'*

That fame—and the fact speaks much—is not confined to the country of the poet, but is wider and perhaps more unmixed in foreign lands. Upon the authority of the last-quoted writer we have it as the result of extensive investigations that Byron is universally regarded throughout Europe as the greatest poet that England has produced for the last two hundred years; nay, the latest of his foreign biographers (Karl Elze, 1870) does not scruple to name him her supreme lyrical genius—'lyrical understood in its widest sense as subjective poetry.' From the already-cited and liberal-minded critique of Lord Macaulay upon Moore's *Life* we summarise some of what he holds to be the more strongly-marked of Byron's excellences and defects. First comes the limited range of character:—there are but one man and one woman in his works (this, by the way, is strenuously combated by his more enthusiastic admirers),—the man being himself draped differently by the Oriental trappings of a Corsair, a Lara, or a Harold—the woman, a being 'all softness and gentleness, loving to caress and be caressed, but capable of being transformed by passion into a tigress.' Of dramatic skill—Lord Macaulay thinks—his genius had none; but in description, in meditation tinged with the gloomy egotism, the despairing misanthropy that his poetry for years after made a fashionable affectation—he had no equal. Whether these last characteristics were *unfeigned* as he would have them believed to be, may, perhaps, be questioned. But, in the errors of his education, in his inherited

* *Quarterly Review*, Oct. 1871, 373 (cxxx.).: Byron and Tennyson.

temperament, in his misfortunes, deserved and undeserved, lay grounds enough for a genuine sadness.

116. **Shelley.**—Like Byron, **Percy Bysshe Shelley** (1792–1822) was of noble birth. His father was an English baronet, whose ancestors were on the Roll of Battle Abbey. At a private school, and afterwards at Eton, the system of ‘fagging’ then prevalent threw his morbidly sensitive system into a state of revolt at beholding

‘The selfish and the strong still tyrannise
Without reproach or check;’

and, filled with humanitarian aspirations and speculations, he passed to Oxford. He had already written, and published anonymously, two novels—*Zastrozzi*, and *St. Irvyne; or, The Rosicrucian*. At University College, ‘he soon became an avowed republican and sceptic,’ and was finally expelled for writing a treatise on the *Necessity of Atheism*, 1811. In the same year he eloped with a retired hotel-keeper’s daughter, Miss Harriett Westbrook. The marriage was an unhappy one, and, in 1814, the pair were separated by mutual consent, and the poet left England in company with Mary Wollstonecraft Godwin, daughter of the novelist (see p. 183, s. 121). The year before had appeared, full of strange promise and questionable utterances, the poem of *Queen Mab*. In 1815 his father made him a handsome allowance. In the following year he published his blank verse poem of *Alastor; or, the Spirit of Solitude*; and his unfortunate wife committed suicide by drowning. Shortly afterwards Shelley married the lady with whom he had left this country. A decision of Lord Eldon debarred him from assuming the guardianship of his children by his first marriage, a decision which the circumstances will explain, without making it necessary to enter upon the merits of an act very differently regarded by the friends and the enemies of the poet. Mention has already been made of Shelley’s intimacy with Byron at this date in Switzerland. After a short residence in England, during 1817–18, he retired to Italy. His connection here with Hunt’s *Liberal* we have also referred to. To the years between 1818 and 1821 belong all his other important poems—the *Revolt of Islam*, 1818; the beautiful *Ode to a Skylark*; *Rosalind and Helen*, 1819; the tragedy of *The Cenci*, 1819; the lyrical drama of *Prometheus Unbound*, 1820; *Adonais*, an elegy on the death of Keats, 1821, and *Epipsychidion*, 1821. In 1822 he was drowned in the Gulf of Spezzia by the overturning of a boat, and, in accordance with the Italian Quarantine Laws, his body was burned on the beach by Byron and Leigh Hunt, his heart only remaining

unconsumed. Such are, briefly, the chief facts of Shelley's life. Let us cite a few words by his talented second wife as to his poetical character. After referring to the open-air composition of the *Skylark* and *The Cloud*, two of the shorter lyrics in which, rather than in his longer pieces, he was most successful—lyrics 'written as his mind prompted, listening to the carolling of the bird, aloft in the azure sky of Italy, or marking the cloud as it sped across the heavens, while he floated in his boat on the Thames'—she says:—* 'No poet was ever warmed by a more genuine and unforced inspiration. His extreme sensibility gave the intensity of passion to his intellectual pursuits, and rendered his mind keenly alive to every perception of outward objects, as well as to his internal sensations. Such a gift is, among the sad vicissitudes of life, the disappointments we meet, and the galling sense of our own mistakes and errors, fraught with pain; to escape from such he delivered up his soul to poetry, and felt happy when he sheltered himself from the influence of human sympathies in the wildest regions of fancy.' From hard realities, from weariness of beholding oppression, Shelley rose like his own skylark into the trackless ether of imagination, which he filled with a glorious music and quiver of joyous wings. Morbid his visions may have been; but in no modern poet, Byron alone excepted, is the purely lyric spirit so clear-toned and melodious as in the author of *Alastor*.

117. **Keats.**—The year before Shelley's death another poet of extraordinary promise had passed away—**John Keats** (1796-1821), upon whom Shelley had written his beautiful elegy of *Adonais*, closing it, by a singular coincidence, with a strange anticipation of his own approaching end. The life of Keats is briefly told. Born in Moorfields, of poor parents, and self-educated, he commenced life as a surgeon, and, in 1817, put forth a small volume of poems. In 1818 he followed this by *Endymion*, which was savagely attacked by Croker in the *Quarterly*, with a result upon the sensitive poet which has been diversely described by different writers. Shelley, in the preface to *Adonais*, distinctly refers the poet's subsequent death to this shock; and Byron, following his lead, has perpetuated the idea in the well-known lines which end—

"Tis strange the mind, that very fiery particle,
Should let itself be snuffed out by an article.'

But, however irritating the adverse review may have been to the poet, Byron's opinion, elsewhere expressed, that 'a man should not

* Preface to Shelley's Collected Works, 1830.

let himself be killed by it,' would be shared by many; and it is probable that, under any circumstances, Keats was not constitutionally destined to length of days. In 1820, in the hope of regaining his health, he visited Italy, and published a second volume of poems, containing *Isabella*, *Lamia*, the *Eve of St. Agnes*, and other pieces. In the following year he died of consumption at Rome, and was buried in the cemetery of the Protestants, where Shelley's ashes were afterwards laid.

It was the *Faery Queens* of Spenser that first awakened the poetic faculty in Keats; his inseparable companion and darling models, we are told, were the *Minor Poems of Shakespeare*; and in the works of the Elizabethan writers especially he sought his inspiration. Profuse and luxurious imagery, a languorous sense of music surrendering itself to the lulling of its own melody, and an inborn attraction towards those

‘— fair humanities of old religion,
The power, the beauty, and the majesty,
That had their haunts in dale, or piny mountain,
Or forest, by slow stream, or pebbly spring,’

are the prominent features of his poetry. Deep feeling and passion his critics deny him. But it must be remembered, as they have remembered, that he died at five-and-twenty, and that we cannot regard as completed that life which closed when the writer had barely freed himself from the first excesses of undisciplined genius, and yet had produced poems of so rare a quality that his admirers have not scrupled to compare them to the earlier efforts of Milton or Shakespeare.

We quote here one of the most beautiful of his sonnets—one, moreover, to which attaches the sad celebrity of being the ‘last word,’ of its author:—

‘Bright Star! would I were steadfast as thou art—
Not in lone splendour hung aloft the night,
And watching, with eternal lids apart,
Like nature’s patient sleepless Eremité,
The moving waters at their priestlike task
Of pure ablution round earth’s human shores,
Or gazing on the new soft fallen mask
Of snow upon the mountains and moors:—

‘No—yet still steadfast, still unchangeable,
Pillow’d upon my fair Love’s ripening breast,
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest;
Still, still to hear her tender-taken breath,
And so live ever,—or else swoon to death.’

118. **Leigh Hunt, Landor.**—In point of time **James Henry Leigh Hunt** (1784–1859), a graceful versifier, and an essayist of the *Spectator* school, by his poetical *Juvenilia*, 1804, comes between Moore and Byron, both of whom he survived. Hunt was educated at Christ's Hospital with Charles Lamb, tried first law, and then a Government office, and finally became dramatic critic of the *News*, which he edited with his brother. In 1808 he edited the still-existing *Examiner*, for certain strictures in which upon the Prince Regent he was, in 1813, imprisoned for libel. In 1816 he published the *Story of Rimini*, which Professor Craik has called 'the finest inspiration of Italian song that had yet been heard in our modern English literature.' In 1822 he went to Italy to assist Byron and Shelley in the already mentioned *Liberal*. The scheme was a failure, and Hunt, after his return to this country, endeavoured, in his much-censured *Recollections of Lord Byron*, 'to exculpate himself at the expense of his friend.' In 1847 he received a pension of 200*l.* a year. His best poem, after the *Story of Rimini*, is the play of the *Legend of Florence*, 1840. His essays—the *Indicator*, the *Seer*, the *Tattler*, the *Companion*—are charming specimens of graceful literary chit-chat. He also wrote a novel, *Sir Ralph Esher*, 1832, the scene of which is laid in the days of Charles II; and two delightful antiquarian books—the *Town*, 1848, and the *Old Court Suburb*, 1855—besides several other miscellaneous works.

The life of **Walter Savage Landor**, 1775–1864, the author of *Gebir*, *Count Julian*, and the *Imaginary Conversations*, has been recently written by the biographer of Goldsmith and Dickens.* To this the reader must be referred for the incidents and *tracasseries* of the long life which ten years ago closed in Italy. *Gebir* (or *Gebirus*, for the poem was written in Latin as well as in English), 1798, had little or no success; *Count Julian*, 1812, which, in Southey's opinion, contained some of the finest touches of pathos and passion he had ever seen, was not enthusiastically received. It is by his *Imaginary Conversations of Greeks and Romans*, 1824–9, and the subsequent *Pericles and Aspasia*, 1835, in which his scholarly prose and classic knowledge lends vitality to his personages, that he is best known. 'The most familiar and the most august shapes of the Past are re-animated with vigour, grace, and beauty. . . "Large utterances," musical and varied voices, "thoughts that breathe" for the world's advancement, "words that burn" against the world's oppression, sound on throughout these lofty and earnest pages. We are in the high and goodly company of Wits and Men of Letters; of Church-

* *Walter Savage Landor. A Biography.* By John Forster, 1869.

men, Lawyers, and Statesmen; of Partymen, Soldiers, and Kings; of the most tender, delicate, and noble Women; and of Figures that seem this instant to have left for us the Agora or the Schools of Athens,—the Forum or the Senate of Rome.* Less familiar than his prose, but perhaps more certain of ultimate popularity, are the delicate 'occasional pieces' scattered through Landon's poems. But he himself cared little for the random reader. 'I,' he says,

'Neither expect nor hope my verse may lie
With summer sweets, with albums gaily drest,
Where poodle sniffs at flower between the leaves.
A few will cull my fruit, and like the taste,
And find not overmuch to pare away.'†

119. **Other Poets.**—In a period which includes the names of Byron and Shelley, of Scott and Wordsworth, it may be anticipated that the *ignes minores* would not be few. The enumeration of them here must of necessity be brief. To take the poetesses, the first to be named is **Felicia Dorothea Hemans** (1794–1835), a writer of much touching and chastened domestic poetry, long deservedly popular. Next comes **Letitia Elizabeth Landon** [L.E.L.] (1802–1838), whose brief life was terminated ere she could be said to have attained the height to which her poetic talents seemed to have destined her. Of the men may be mentioned **James Montgomery** (1771–1854), author of the *Wanderer of Switzerland*, 1806; the *West Indies*, 1810; the *Pelican Island*, 1827, and other poems; **Reginald Heber** (1783–1826), Bishop of Calcutta, author of a prize poem entitled *Palestine*, 1802; and also of a *Life of Jeremy Taylor*, 1822, and other miscellaneous prose writings; **John Clare** (1793–1864), the peasant poet of Northampton, a writer with the keenest eye for rustic sights and pictures, whose *Poems descriptive of Rural Life and Scenery* first appeared in 1820; **Robert Pollok** (1799–1827), author of the *Course of Time*, 1827, a blank-verse poem of great merit; and **Hartley Coleridge** (1796–1849), already referred to (see p. 170, s. 110). Another writer who deserves notice is the talented **John Hookham Frere** (1769–1846), author of the so-called 'Whistlecraft' burlesque poem in the *ottava rima* which Byron adopted for *Beppo* and *Don Juan*. Frere is also known as one of the most successful renderers of Aristophanes; and as the author of a translation, made while he was still an Eton boy, of the *Battle of Brunanburh* (see p. 11, s. 6), into the English of the XIV.th century. The list, not by any means an

* *Edinburgh Review*, April, 1846, 439 (lxxiii.).

† *App. to Hellenica*, 1859, 247.

exhaustive one, closes with **James** (1775-1839) and **Horace Smith** (1779-1849), the talented authors of the clever series of parodies, entitled the *Rejected Addresses* (i.e. upon the opening of Drury Lane Theatre), in which the styles of Crabbe, Wordsworth, Byron, Scott, and others, were inimitably mimicked.

120. **The Novelists: Mrs. Radcliffe.**—The Gothic mine which Walpole had opened in the *Castle of Otranto* (see p. 143, s. 92), and which Miss Reeve had worked in the *Old English Baron*, now fell into the hands of a writer who, for her skilful manipulation of the spectral and mysterious, but more especially for her power of gloomy *chiaro-oscuro*, it has become customary to term the *Salvator Rosa* of British novelists. The region where

‘— hollow blasts through empty courts resound,
And shadowy forms with staring eyes stalk round;’

the stage of

‘— bloody deeds,
Black snits of armour, masks, and foaming steeds,’*

belongs of right to **Ann Radcliffe** (1764-1823), by an odd antithesis the exemplary home-keeping wife of a barrister and newspaper proprietor. Her first fiction, published in 1789, had no success. But, in the *Sicilian Romance*, 1790; the *Romance of the Forest*, 1791; and, above all, the *Mysteries of Udolpho*, 1794,—the two latter being ‘interspersed with Pieces of Poetry,’—she attracted an audience which eagerly (one might almost say tremulously) welcomed each further effort of her pen.

121. **Lewis, Godwin.**—The most illustrious of the disciples of this school was **Matthew Gregory Lewis** (1775-1818), generally known among his contemporaries as ‘Monk’ Lewis, from the immoral work, with that title, which he published in 1795. *Tales of Terror*, 1799; *Tales of Wonder*, 1801 (to which Scott contributed *Glenfinlas*, the *Eve of St. John*, and some other pieces); and the *Bravo of Venice*, 1804, are the chief of his remaining romances, which, however extravagant and melodramatic, were generally vigorous. Lewis was more than a respectable poet; witness the still popular ballads of *Durandarte and Belerma*, and *Alonzo the Brave and the Fair Imogene*, in evidence of that ‘finest ear for the rhythm of verse’ with which Scott has credited him. In private, the author of the *Monk* was an amiable man, and, in his dealings with the slaves upon his Jamaica estate, appears to have been a humane and benevolent master.

The style of Mrs. Radcliffe had many other imitators, whose

* Crabbe, *The Library*.

names our space will not permit us to reproduce. One writer, however, who with the rest adventured in this field, **William Godwin** (1756-1836), deserves mention on other grounds—namely, as the author of the remarkable novel of *Things as They Are; or, the Adventures of Caleb Williams*, 1794, described as ‘a general review of the modes of domestic and unrecorded despotism by which man becomes the destroyer of man.’ This is enforced in the story by the narrative of the miseries and persecutions which an aristocratic murderer inflicts upon the unfortunate youth who has accidentally acquired the secret of his guilt. *St. Leon*, 1799; *Fleetwood; or, the New Man of Feeling*, 1805, and other novels, animated by the same ‘roused democratic spirit,’ were afterwards produced by Godwin; but *Caleb Williams* is his classic, and will be read for its earnestness and vivid interest long after his political sentiments are forgotten. Those sentiments he had set forth in a book which, preceding *Caleb Williams*, was indeed intended to illustrate some of the opinions it advanced, viz. the *Inquiry concerning Political Justice, and its Influence on General Virtue and Happiness*, 1793, a work which, appearing as it did in sur-excited times, obtained a dangerous ascendancy over contemporary minds.

Godwin’s daughter, already referred to as **Mrs. Shelley** (1798-1851), was also an industrious romancist. One of her novels, *Frankenstein; or The Modern Prometheus*, 1818—the story of a soulless monster created by a student, which pursues and haunts its miserable maker—survives for the ghastly fascination of the leading idea, and the power with which it is elaborated.

122. **Miss Edgeworth, Miss Austen.**—From the Utopian theories of Godwin, and the terrors of the supernatural school, it is a relief to turn to *Castle Rackrent*, *Emma*, the *Absentee*, *Patronage*, &c., and the rest of the admirable studies of real life and manners, and Hibernian life and manners especially, with which, between 1801 and 1834 (the date of her last work, *Helen*), **Maria Edgeworth** (1767-1849) delighted the readers of the first half of the present century. Scott praised the rich humour, tenderness, and tact of her Irish portraits. But the great charm, more novel to readers then than now, lay in the simple naturalness of her fictions. ‘Her heroes and heroines,’ says one of her critics, ‘if such they may be called, are never miraculously good, nor detestably wicked. They are such men and women as we see and converse with every day of our lives; with the same proportionate mixture in them of what is right and what is wrong, of what is great and what is little.’ *

* *Quarterly Review*, August, 1809, 146 (il.).

This skill in minute realisation of character and foible was carried to still higher excellence by another lady-novelist, **Jane Austen** (1775-1817). Of her, Scott says—with that generous admiration for his contemporaries which is one of his most pleasing characteristics—‘That young lady had a talent for describing the involvements, and feelings, and characters of ordinary life, which is to me the most wonderful I ever met with.’ Her first novel, *Sense and Sensibility*, was published in 1811; *Pride and Prejudice*, 1814, *Mansfield Park*, 1814, and *Emma*, 1816, followed during her lifetime; *Northanger Abbey* and *Persuasion* appeared after her death. A fragment of another, *The Watsons*, and a short story, entitled *Lady Susan*, have recently been given to the world by one of her relatives. The sketch of her life, which accompanies these, makes more wonderful the genius of the quiet and placid clergyman’s daughter, who, living in the retirement of a secluded rural personage and a remote country home, a retirement broken only by the mild dissipation of a four years’ residence at Bath,—not brilliant, not bookish,—contrived to write a series of novels which (on her own ground) have not even yet been surpassed. In a letter to one of the most illustrious of her successors, Charlotte Brontë, a well-known critic describes her ‘as one of the greatest artists, [one] of the greatest painters of human character, and one of the writers with the nicest sense of means to an end that ever lived.’ *

123. **Scott**.—But it is time to speak of Scott himself. Through the memoirs of his son-in-law, Lockhart, the life of the great ‘Wizard of the North’ has been made nearly as well known to us as that of Johnson. **Sir Walter Scott** (1771-1832) was born at Edinburgh, where his father was a Writer to the Signet. For the benefit of his health he was sent in childhood to Sandy-Knowe, a farm belonging to his grandfather, on the Scottish Border, a district teeming with historical and legendary associations. Here, carried about the crags by a garrulous old ‘cow-bailie,’ he speedily began to acquire, according to the autobiographical sketch of his early years, a keen love of nature and tradition, ‘combined with a very strong prejudice in favour of the Stuart family . . . imbibed from the songs and tales of the Jacobites.’ † At the High School of Edinburgh, to which he was sent when eight years old, he did not distinguish himself by any special industry; glancing—in his own words—‘like a meteor from one end of the class to the other.’ † With his school-fellows, however, his good-nature, courage, and imaginative faculty,

* G. H. Lewes, *Life of Charlotte Brontë*, 1860, xvi. 263.

† Lockhart’s *Memoirs*, 1844, B. 9.

as evidenced in a talent for tale-telling, made him a special favourite. After leaving the High School, he went for a short time to Kelso. Here he fell in with a copy of the *Reliques of Ancient Poetry* (see p. 127, s. 86), an accident of no small moment to the future romancer. Having been 'from infancy devoted to legendary lore of this nature,' his delight at this collection was unbounded, and he overwhelmed his companions, and all who would listen to him, 'with tragical recitations from the ballads of Bishop Percy.' Here, too, in sight of the meeting of the song-renowned Tweed and Teviot, his love of nature received fresh stimulus. 'To this period, also,' he says, 'I can trace distinctly the awaking of that delightful feeling for the beauties of natural objects which has never since deserted me.' . . . 'The love of natural beauty, *more especially when combined with ancient ruins, or remains of our fathers' piety and splendour, became with me an insatiable passion*, which, if circumstances had permitted, I would willingly have gratified by travelling over half the globe.' He was then a boy of twelve; and, from the words italicised, it will be evident that the characteristics which at forty distinguished him as the 'Father of the Modern Historical Novel' were present with him from the beginning.

In 1786, after a brief academical course, he was articled to his father. In 1792 he became an advocate; and, in 1796, made his entry into literature by some translations from Bürger—the ballads of *Lenore* and the *Wild Huntsman*. But neither these nor the version of Goethe's *Götz von Berlichingen*, by which they were followed three years later, attracted much attention. In 1797 he married; in the succeeding year settled near Lasswade; and, in 1799, was appointed Sheriff-Depute of Selkirkshire. This office freed him from the uncongenial drudgery of the law, and left him larger leisure for an undertaking of far higher import than his previous translations—namely, the editing of a large number of old Border ballads, which, without any definite purpose of publication, he had been gradually accumulating. Accordingly two volumes of the *Minstrelsy of the Scottish Border* were published in 1802, and a third in 1803. The judgment shown in the selection of the texts, and the reverent care with which they were edited, at once placed these volumes, in the opinion of many, above the famous *Reliques*. Chalmers, George Ellis, Percy himself, all welcomed them heartily—nay, even 'Monk' Lewis, whose coldly-received *Tales of Wonder* (see p. 182, s. 121) were eclipsed by the new venture of his quondam colleague, added his voice to the others. Not the least attractive feature was the compiler's notes, overrunning with curious anecdotal antiquarian know-

ledge, and couched in a style so eruditely happy as to have extorted from Professor Wilson, when, later, the concealed authorship of *Waverley* was canvassed, an impatient—'I wonder what all these people are perplexing themselves with: have they forgotten the prose of the *Minstrelsy*?'

In writing an account of Scott's life, it is necessary to lay some stress upon the publication of these Border ballads. Their collection had insensibly constituted his training; their unworked resources of legend and incident became his literary mine. They contained, as one of his critics said, 'the elements of a hundred historical romances;' and to historical romance it might be expected he would next turn his attention. Yet, although the first chapters of *Waverley* were written as early as 1805, the maintenance of his then slender poetical reputation seemed to their author of more importance than a doubtful experiment in prose. Accordingly the first outcome of the *Minstrelsy* was 'a romance of Border chivalry in a light-horseman sort of a stanza,' suggested by the poet's recollection of Coleridge's then unpublished *Christabel*, and called the *Lay of the Last Minstrel*. It appeared in 1805, and 'its success,' says Lockhart, 'at once decided that literature should form the main business of Scott's life.' Within the next few years poured forth in rapid succession—*Marmion*, 1808; the *Lady of the Lake*, 1810; *Rokeby*, 1812; and the *Lord of the Isles*, 1814; to say nothing of the less known *Vision of Don Roderick*, 1811; the *Bridal of Triermain*, 1813; and *Harold the Dauntless*, 1817. When these poems first appeared, and more especially when the first of them appeared, the applause which greeted them was of the most enthusiastic description. Their novelty, animation, colour, picturesqueness—their skilful delineations of manners and localities—made readers overlook the 'ambling rhyme' and not always happily constructed story. 'His poetry,' it has been well said, 'admits of a very specific and explicit statement. Its chief merit lies in its power of description and narrative. Beyond this it does not pass into the deep regions of human nature.'* It is due to this last characteristic (aided, perhaps, by the rapidly rising popularity of Byron's Oriental Romances), that, after the first dazzling effect of the style and subject had subsided, the later poems were less successful. But the author was not without other resources; and before his poetical reputation had suffered a total eclipse, he had sought and found a splendid distinction in another branch of literature.

This was inaugurated by the publication in July 1814, *anony-*

* Henry Reed, *Lectures on the British Poets*, 1863, p. 251.

mously, of the novel of *Waverley*; or, 'Tis *Sixty Years Since*, completed from the chapters which he had thrown aside some years before. From this time forth, until the year preceding his death, he continued to produce in uninterrupted succession the magnificent series of romances, ranging over the whole period from the eleventh to the eighteenth century, which are generally known as the *Waverley Novels*. As might be expected, the author has preferred the nearer to the remoter centuries, eighteen of the total of twenty-nine belonging to the seventeenth and eighteenth centuries, three to the sixteenth, three to the fifteenth, one to the fourteenth, and the remaining four to the other centuries as far back as the end of the eleventh. As a rule, too, he deals with Scottish scenes and Scottish characters (his first intention, be it remembered, was to do for Scotland what Miss Edgeworth had done for Ireland), so that, as has been suggested by Professor Masson, from whom we have borrowed the foregoing data, the name of 'The Scottish Novels' might not inaptly be applied to the whole series. They appeared in the following order:—*Waverley*, 1814; *Guy Mannering*, 1815; the *Antiquary*, 1816; *Tales of My Landlord* (1st series, *Black Dwarf* and *Old Mortality*), 1816; *Rob Roy*, 1817; *Tales of My Landlord* (2nd series, the *Heart of Midlothian*), 1818; *Tales of My Landlord* (3rd series, the *Bride of Lammermoor* and *Legend of Montrose*), 1819; *Ivanhoe*, the *Monastery*, and the *Abbot*, 1820; *Kenilworth*, 1821; the *Pirate* and the *Fortunes of Nigel*, 1822; *Peveril of the Peak*, *Quentin Durward*, and *St. Ronan's Well*, 1823; *Redgauntlet*, 1824; *Tales of the Crusaders* (the *Betrothed*, the *Talisman*), 1825; *Woodstock*, 1826; *Chronicles of the Canongate* (1st series, *Two Drovers*, *Highland Widow*, and *Surgeon's Daughter*), 1827; *Chronicles of the Canongate* (2nd series, the *Fair Maid of Perth*), 1828; *Anne of Geierstein*, 1829; and, lastly, *Tales of My Landlord* (4th series, *Count Robert of Paris* and *Castle Dangerous*), 1831. Such is the roll of these famous works. To repeat their titles is well-nigh unnecessary, nor is it needful in this place to recall their personages. It is their highest praise that they need no guide to indicate their merits. 'The novels of Scott will furnish entertainment to many generations; nor is there any race of men so fastidious as to require anything purer, so spoilt by excitement as to need anything more amusing, or so grave as to scorn all delight from this kind of composition.*'

In addition to the novels and poems above enumerated, Scott wrote a number of *miscellaneous works*, of which the most important are

* Lord Russell.

the *Life of Dryden*, 1808; *Life of Swift*, 1814; *Lives of the Novelists* (for Ballantyne's *Novelists' Library*), 1820; *Life of Buonaparte*, 1827; and the *Tales of a Grandfather*, 1827-30. It would be pleasant to think of the great writer as finishing his life with unabated powers and undimmed popularity. But, in later years, the fertile brain was sorely taxed, and the evening of his life went down upon one of the most gallant struggles ever recorded. At the outset of his literary career he had engaged in business relations with some former school-fellows, the Brothers Ballantyne, and ultimately, although the matter was not publicly made known, became a partner in their publishing and printing business. In the crisis of 1825-26, Messrs. Ballantyne failed, and Scott became liable for a debt of some 147,000*l.* Whatever opinion may be held as to his entanglement in affairs of this nature, there can be but one as to the means which he employed to extricate himself from his difficulties. He resolved to devote the rest of his life to the service of his creditors; and to that resolve he adhered, although his strength gave way under the effort. Paralysis attacked him in 1830 and 1831; and change of air and scene failed to restore his shattered health. He hurried back to die in his beloved home, within sound of the ripple of the Tweed. Practically, he had already accomplished his end. At the time of his death the enormous obligation had been reduced to 54,000*l.*, and, shortly afterwards, this amount too was discharged by advances upon his copyright property and literary remains, and the insurances upon his life.

In 1820 Scott had been made a baronet. It had been the dream of his life to found a family of Scotts of Abbotsford—that Abbotsford which he had reared upon a farm by the Tweed, and where, in the zenith of his fame, he had delighted to surround himself with the friends of the present and the trophies and memories of the past. It was not given to him to realise his wish. One young lady now represents the family. But he will be remembered by his incomparable romances, and by the nobility and goodness of his character. 'God bless thee, Walter, my man!' said an old relative; 'thou hast risen to be great, but thou wast always good.' Nearly his last words to Lockhart were, 'My dear, be a good man.'

124. Other Novelists.—After *Waverley*, the throng of novelists, historical, domestic, naval, military, becomes so thick that we must confine ourselves to the bare mention of a few names and principal works. First comes **Hannah More** (1745-1833), an industrious moralist, and author of *Celebs in Search of a Wife*, 1809, besides much other prose and poetry; **Mary Russell Mitford** (1786-1855), the

author of the delightful series of sketches of rural life and character entitled *Our Village*, 1824-32; **John Galt** (1779-1839), author of the *Ayrshire Legatees*, 1820, the *Annals of the Parish*, 1821, the *Entail*, 1823, and other stories of Scottish life; the lively and rattling improvisatore, **Theodore Hook** (1788-1841), author of *Sayings and Doings*, 1824-8, *Maxwell*, 1830, *Gilbert Gurney*, 1835, *Jack Brag*, 1837, and a score of other farcical productions; the naval novelists, **Frederick Marryat** (1792-1848) and **Michael Scott** (1789-1835)—the former the author of the *King's Own*, 1830, *Mr. Midshipman Easy*, 1836, *Peter Simple*, 1837, *Jacob Faithful*, 1838, *Poor Jack*, 1840, and a long roll of seafaring fictions, for parallels to the characters in which we must go back to the Trunions and Bowlings of Smollett,—the latter of two novels only, *Tom Cringle's Log*, 1833, and the *Cruise of the Midge*, 1834, originally published earlier in *Blackwood's Magazine*; and **G. P. R. James** (1801-60), from whose productive pen some seventy historical novels have followed his first successes of *Richelieu*, 1829, and *Darnley*, 1830. But these are only a few of the names. After Galt come Miss Ferrier, Lockhart, Professor Wilson, Hogg, and Mrs. Johnstone; after Hook, Mrs. Trollope, Mrs. Gore, Lady Blessington, Lady Caroline Lamb, and Mr. Plumer Ward; after Marryat, Glasscock and Chamier. Besides these there are the Irish novels of Lady Morgan, Carleton, Croker, Banim, and Gerald Griffin, the Eastern novels of Morier and Fraser, the novels of Mrs. Smith, Mrs. Inchbald, and Mrs. Opie, and a host of others, for brief particulars concerning some of which the reader is referred to the Bibliographical Appendix which concludes these pages.

126. **The Philosophers.**—The first among this group of writers is **Dugald Stewart** (1753-1828), Professor of Moral Philosophy in the University of Edinburgh, author of the *Elements of the Philosophy of Mind*, 1792, and *Philosophical Essays*, 1810. In that year he resigned his Philosophic chair to **Thomas Brown** (1778-1820), author of an *Inquiry into the Relation of Cause and Effect*, 1804, and *Lectures on the Philosophy of the Human Mind*, 1820, published posthumously. But perhaps the greatest of the philosophers of this chapter was **Jeremy Bentham** (1747-1832), the celebrated Utilitarian advocate of 'the greatest happiness of the greatest number,' and founder of the science of jurisprudence. Bentham's views have been better expressed by others than by himself—one of his most successful interpreters being the Marquis of Lansdowne's Swiss librarian, M. Dumont, by whom his chief work, the *Traité de Législation Civile et Pénale*, was issued in French in

1802, having been compiled in that language from the author's MSS. Other philosophical writers of eminence of the period are T. M. Malthus 1768-1836, author of the well-known *Essay on the Principles of Population as it affects the Future Improvement of Society*, 1798, and David Ricardo (1772-1823), whose chief work was the *Principles of Political Economy and Taxation*, 1817. This book is Lord Brougham's opinion, divided with Malthus's *Essay* the claim to the second place among the books produced in this country upon the science of economics.

124. *The Historians*.—The *History of Greece*, 1784-1818, by William Mitford 1744-1827, although disfigured by peculiarities of style, and now to a great extent superseded by more recent works on the subject, has nevertheless a just claim to be considered the most important historical work of the early part of the nineteenth century. James Mill (1773-1836), a distinguished philosophical and political writer, was the author of an admirable *History of British India*, 1818; and Henry Hallam (1777-1859) attained successively his *Treatise of the State of Europe during the Middle Ages*, 1818; *Constitutional History of England* (from Henry VII. to George III.), 1827; and *Introduction to the Literature of Europe*, i.e. during the XVth, XVIth, and XVIIth centuries), 1837—a book which has been frequently consulted in the course of these pages. That so vast a field should have been successfully surveyed by one man is a matter for admiration.* Lastly must be mentioned Sir James Mackintosh (1765-1832), whose *Indicis Gallicæ* appeared in 1791, and whose *Lectures on the Causes of the Revolution of 1688*, being a fragment of a twenty years' meditated *History of England*, was published after his death in 1834. With this must not be confused the abridged *History*, prepared by him for *Lardner's Cyclopædia*, 1831-2, and completed after his death by other hands.

125. *The Theologians*.—From the numerous writers under this head we select three only—William Paley (1743-1805), Robert Hall 1764-1831, and Thomas Chalmers (1780-1846). The first was the author of the following well-known works:—*Moral and Political Philosophy*, 1785; *Seven Sermons*; or, *The Truth of the Scriptures*; *History of St. Paul, and around*, 1790; *Evidences of Christianity*, 1794, and *Natural Theology*, 1802—works still renowned for their happy explanatory power and clear style, undimmed in their popularity. Hall, a Baptist minister, was one of

* The historian to whom *Arthur's History*, 1812-22, by whose early death *Dr. A. Freeman's* *History* was prompted, was a most gifted and promising

the most eloquent of modern preachers, and the few sermons he published are highly prized. Chalmers was a voluminous writer, and also a preacher of great reputation. '*Fervit immensusque ruit*,' says one of his admirers, speaking of his eloquence. It 'rose like a tide, a sea, setting in, bearing down upon you, lifting up all its waves,—"deep calling unto deep;" there was no doing anything but giving yourself for the time to its will.' *

128. **Hazlitt, Cobbett.**—The first-named of these writers, **William Hazlitt**, 1778–1830, was one of the most sympathetic and enthusiastic, albeit partial and paradoxical, of modern critics. His chief works are his *Principles of Human Action*, 1805; *Characters of Shakespeare's Plays*, 1817; *Lectures on English Poetry*, 1818; *On the English Comic Writers*, 1819; *On the Dramatic Literature of the Age of Elizabeth*, 1821; *Spirit of the Age*, 1825; *Life of Napoleon*, 1828–30, &c. **William Cobbett**, 1762–1835, was a sturdy example of the 'John Bull' breed, who raised himself from a comparatively obscure position to a seat in the House of Commons. As a political writer he was violent and an agitator; but his *Rural Rides*, his *English Grammar*, &c., are distinguished by their common-sense style and idiomatic language.

129. **The 'Quarterlies.'**—The foundation of the *Edinburgh Review* in 1802 and the *Quarterly Review* in 1808 effected so important an advance in critical literature that they cannot be passed over in silence. The first was projected in Edinburgh by a knot of young men, the eldest of whom was only thirty, when society was still violently agitated by the French revolution. **Sydney Smith** (1771–1845), **Francis Jeffrey** (1773–1850), **Henry Brougham** (1778–1868), were the most celebrated of this little coterie. Smith is said to have originated the idea, and indeed edited the first number, but the management afterwards fell into the hands of Jeffrey, perhaps one of the ablest editors that ever lived. From 1803 to 1829 he conducted the *Edinburgh* solely, and only ceased to contribute to it in 1840.

The influence over public opinion obtained by the *Edinburgh* gave rise, in 1808, to the projection by John Murray, the publisher, with the assistance of Scott, Canning, and others, of a grand scheme of opposition to the proud critics of Edinburgh—the *Quarterly Review*, the editorship of which was confided to **William Gifford**, already noticed as the critic of the Della Cruscans (see p. 160, s. 105), and who held the editorial reins from 1808 to 1824. The most distinguished of his successors was **John Gibson Lockhart** (1784–

* *Horæ Subsecivæ*, 1862, 133 : Dr. Chalmers.

1854), an admirable biographer—witness his lives of *Scott*, 1836-8, *Burns*, 1838, and *Napoleon*, 1829.

Previous to his assumption of the editorship of the *Quarterly*, Lockhart had been one of the chief writers in *Blackwood's Magazine* (established in 1817), a periodical which may fairly claim to be the ancestor of all the signal of modern monthlies. Galt, Mrs. Hemans, Michael Scott, and some other writers already mentioned contributed to its pages. But the soul of 'Maga,' as it was familiarly termed, was the famous author of the *Isle of Pines*, 1812, the *City of the Plague*, 1816, and the 'Christopher North' of the *North American* (1822-35). John Wilson (1785-1854), a writer of strange eloquence and dominant power. In mentioning these works of Professor Wilson, it may be noted that some of the writers named above are also celebrated by works other than those contributed to the foregoing periodicals. Sydney Smith, one of the keenest and frankest of English wits, wrote an admirable book on the Catholics, entitled *Peter Hyndley's Letters*, 1808. Brougham, a Hercules of versatility, was the author of a long list of political, biographical, and scientific works, and Gifford edited some of the Elizabethan playwrights. Lockhart and Wilson both wrote novels of Scottish life and manners.

130. **The Dramatic Writers.**—The most illustrious names in this branch of literature during the period under review are those of *Jeanne Baskin* (1762-1851), *J. Sheridan Knowles* (1784-1862), and *Thomas Noon Talfourd* (1795-1854). Only one of Miss Baskin's numerous plays on the passions, *De Montfort*, was ever produced on the stage—a fact which points to their suitability for the cabinet rather than the footlights. On the contrary, *Virginia*, 1820, *The Hancock*, 1832, *The Wife*, 1833, *The Leech*, 1837, and others by Knowles still hold the boards. Of the plays of Talfourd, *Ira*, a tragedy upon the Greek model, is the best. Reference has already been made to the *Romance* of Coleridge. Mrs. Cowley ('Anna Maria') is the author of a sprightly comedy, the *Belle's Stratagem*; Miss Mitford and Miss Edgeworth both produced plays; and Monk Lewis was a fertile dramatist, whose *Edith* is his best remembered work. One play of John Tobin (1770-1804), the *Honeymoon*, 1805, must not be forgotten. But the dramatic growths of this chapter are barren as compared with some of those which precede it—a circumstance as significant as it is regrettable.

CHAPTER VIII.

THE MODERN AGE.

[DECEASED AUTHORS.]

1835-1873.

131. SUMMARY OF THE PERIOD.—132. THE POETS : HOOD.—133. MRS. BROWNING.—134. OTHER POETS : MISS PROCTER, ATTOUN, SMITH, CLOUGH.—135. THE NOVELLISTS : LYTTON, DICKENS, THACKERAY, LEVER, MRS. NICHOLLS, MRS. GASKELL, ETC.—136. THE HISTORIANS : MACAULAY, G. C. LEWIS, GROTE, ALISON, MILMAN, BUCKLE.—137. THE PHILOSOPHERS : HAMILTON, J. S. MILL.—138. THE THEOLOGIAN.—139. THE SCIENTIFIC WRITERS.—140. OTHER PROSE WRITERS : DE QUINCEY.—141. THE DRAMATIC WRITERS.

131. **Summary of the Period.**—Upon the threshold of this, our concluding chapter, it will perhaps be judicious in the first place to direct the reader's attention to the limitation of its range expressed by the words placed in brackets under the title. Many of the distinguished writers of this fast waning century have already gone over to the great majority, although many, we hasten to add, still remain to us. Dealing, for divers reasons—of which it is sufficient to indicate the poverty of biographical material and the difficulties of contemporary criticism—with 'deceased' authors only, it will be obvious that the sketch of the 'Modern Age' comprised in this chapter must of necessity be inadequate and imperfect. And, even with regard to deceased authors, it is not always possible to separate the measured utterance of just criticism from that 'full voice which circles round the grave,' or to select only those estimates which are unbiassed by community of opinion or uncoloured by personal enthusiasm. In the systematic labours of intelligent German and French critics, who, it has been often observed, regard our contemporaries with something of the eyes with which they will be regarded by our descendants, might no doubt be traced out the germs of the judgment which will ultimately be passed upon the Wordsworths and Shelleys, the Smolletts and Fieldings of our day. But an investigation such as this would involve is wholly beyond the province of the present work ; and, in the succeeding pages, we shall confine ourselves to reproducing the

views and opinions of native critics, at the same time taking a somewhat larger license of quotation than we have permitted ourselves to take when dealing with remoter periods.

The first works of the two great living poets of this age, Alfred Tennyson and Robert Browning, belong to the early years of the present chapter—indeed, in the case of the former they date back as far as 1827—while the new school of poets, headed by Dante Gabriel Rossetti, Algernon Swinburne and William Morris, belongs to the last ten years. The deceased poets who come within the scope of this chapter are consequently few in number, the prominent names among them being those of Thomas Hood and Mrs. Browning.

In the department of prose fiction—a department in which this age rivals the great masterpieces of the eighteenth century—the losses have been more considerable. Although the modern British Novelist is still represented by more than one eminent writer and a host of minor authors, we have no longer the keen satire and polished style of Thackeray, the exuberant vivacity and sentiment of Dickens, the scholarly versatility of Lytton, or the dashing narrative of Lever. Nor have we any longer the fervid imagination of Charlotte Brontë, or the delightful domestic painting of Elizabeth Gaskell.

In History, too, our wealth has been great, and our losses great also. Macaulay, Grote, Cornwall Lewis, Alison, Milman, Buckle, all belong to this chapter, and, consequently, to the ranks of those gone from among us. In two of these cases the loss is heightened by the fact that death cut short the cherished labour of the author's life. The great Histories of Macaulay and Buckle are fragments, though fragments from which, as from the ruined arc of some uncompleted Cyclopean wall, the extent of the ground it was intended to enclose may still be conjectured.

In the ranks of the Philosophers a great breach has been made by the recent death of one of the foremost of modern teachers, John Stuart Mill. But we must abridge a catalogue which would grow too long. The names of Hamilton and Maurice—of Whewell, Murchison and Herschel—of Hugh Miller, of Mrs. Somerville—of De Quincey and Mrs. Jameson, are but a few of the remaining deceased authors of the 'Modern Age.'

132. **The Poets: Hood.**—Some of the drollest and most mirth-provoking verse of this century, and some of the most touching and pathetic poetry ever written, proceeded from the pen of the author of the *Song of the Shirt* (which first appeared in *Punch* in 1843) and the *Dream of Eugene Aram*, 1829. **Thomas Hood** (1798–1845) was at once an engaging writer and a genial and lovable man. His chief

works, in chronological order, are *Odes and Addresses to Great People*; *Whims and Oddities*, 1826; *National Tales*, 1827; the *Plea of the Midsummer Fairies, and other Poems*, 1828; the *Comic Annual*, 1830-42; *Tynley Hall*, a novel, 1834; *Up the Rhine*, 1840; *Poems*, 1846; *Poems of Wit and Humour*, 1847. 'In most of Hood's works, even in his puns and levities, there is a "spirit of good" directed to some kindly or philanthropic object. He had serious and mournful jests, which were the more effective from their strange and unexpected combinations. Those who came to laugh at folly remained to sympathise with want and suffering. The "various pen" of Hood, said Douglas Jerrold, "touched alike the springs of laughter and the sources of tears." Charles Lamb said Hood carried two faces under his namesake, a tragic one and a comic.' *

133. **Mrs. Browning.**—But the great poetical name among the deceased poets of this age is that of a woman, **Elizabeth Barrett Browning** (1809-1861). Delicate health as a child, aggravated by the mental shock caused by the sudden death of her brother from drowning, condemned Miss Barrett to a darkened room and the life of an invalid. Yet in this solitude she ranged through all literature, and thence sent forth the splendid emotional poetry, quivering with that humanity and impatience of wrong which are marked characteristics of her powerful genius. One of her earliest works was an *Essay of Mind* (in heroics) and other poems, written in 1826. She was an accomplished linguist and familiar with the Greek and Latin classics—especially the former, her keen appreciation of which appears in the lines entitled *Wine of Cyprus*, addressed to her tutor, the blind Hellenist, Hugh Stuart Boyd:

'Oh, our Æschylus, the thunderous,
How he drove the bolted breath
Through the cloud, to wedge it ponderous
In the gnarled oak beneath!
Oh, our Sophocles, the royal,
Who was born to monarch's place,
And who made the whole world loyal,
Less by kingly power than grace!
Our Euripides, the human,
With his droppings of warm tears,
And his touches of things common
Till they rose to touch the spheres!
Our Theocritus, our Bion,
And our Pindar's shining goals!—
These were cup-bearers undying
Of the wine that's meant for souls.' †

* Chambers's *Cyclop. of Eng. Lit.*, II. 578; v. also the charming *Memorials of Thomas Hood*, by his Son and Daughter, 1860.

† *Selection from the Poetry of E. B. Browning*, by Robert Browning, 1866, 1865.

Her next important work was a translation of *Prometheus Unbound*, 1833, which she herself designates 'an early failure,' substituting another rendering for it in her later collected writings. In 1838 followed the *Seraphim, and other Poems*; in 1839, the *Romant of the Page*; and, in 1840, the *Drama of Exile*. In 1844, the first collected edition of her productions was published; and, two years later, she was married to a still living poet, ROBERT BROWNING. After her marriage, Mrs. Browning settled in Italy, and, as a result of the Italian revolutions of 1848 and 1849, published her *Casa Guidi Windows*, 1851 (which included the splendid series of *Sonnets from the Portuguese*), followed by another work as earnestly espousing the Italian cause, *Poems before Congress*, 1860. Previous to this had appeared her masterpiece, *Aurora Leigh*, 1856, a blank verse autobiography of a mind after the fashion of Wordsworth's *Prelude*, and into which, we are told in the preface, 'her highest convictions upon Life and Art had entered.'

134. **Other Poets.**—Disregarding chronological order for the moment, we place at the head of this list the only other deceased poet who can be at all compared with Mrs. Browning, **Adelaide Ann Procter** (1824-64), the daughter of 'Barry Cornwall' (B. W. Procter), and the author of *Legends and Lyrics*, 1858; Second Series, 1860. Miss Procter's poems have an individual beauty and original grace of fancy which fully entitle them to a distinct place in English poetry. **David Macbeth Moir** (1798-1851), **William Edmonstoune Aytoun** (1813-1865), and **Alexander Smith** (1830-67), were Scotch poets. Moir, the 'Delta' of *Blackwood's Magazine*, was the author of many delicate and beautiful pieces. He also wrote the *Life of Mansie Wauch, Tailor in Dalkeith*, 1828, a very humorous work, and a series of excellent *Lectures on the Poetical Literature of the Last Half-Century*, 1851. Aytoun, who succeeded Moir as Professor of Literature and Belles Lettres in the University of Edinburgh, was for some years editor of *Blackwood*, and was the author of some spirited ballads entitled *Lays of the Scottish Cavaliers*, 1849; also of *Firmilian, a Spasmodic Tragedy*, 'by T. Percy Jones,' 1854, in which some modern forms of poetry are satirised; *Bothwell, a Poem*, 1856, &c. To Aytoun also we owe many of the parodies in the 'Bon Gaultier' *Book of Ballads*, in which his colleague was Mr. Theodore Martin, the gifted translator of Goethe, Horace, Catullus, and the *Vita Nuova* of Dante. Alexander Smith's works are respectively entitled *Poems*, 1853; *City Poems*, 1857; and *Edwin of Deira*, 1861. He was also the author of a couple of novels, and of *Dreamthorp*, 1863.

a collection of essays, 'written in the country.' From **Arthur Hugh Clough** (1819-1861), Fellow and Tutor of Oriol College, we have some of the best existing English hexameters in the 'Long-Vacation pastoral,' entitled the *Bothie of Tober-na-Vuolich*, 1848. His collected poems also include *Amours de Voyage*, records of continental travel in 1848-9, and *Mari Magno, or Tales on Board*, written shortly before his death. Besides these he prepared a revision of Dryden's *Translation of Plutarch*. As a typical Rugby boy of Arnold's time, and an Oxonian of the Oxonians, Clough is the darling of many moderns. Much of what he did was of the best, but much in his short life was left undone. He lived, rather than wrote his poem, says the author of his *Memoir*. 'Few men, it is probable, have looked on nature more entirely in the spirit which his favourite Wordsworth expressed in the immortal lines on *Tintern*; fewer, perhaps, in this age have more completely worked out his ideal, "plain living and high thinking."' *

135. **The Novelists**.—Belonging by his brilliant talents and versatile successes to almost every department of literature—novelist, playwright, essayist, poet, biographer, orator, translator, politician, and historian—Edward Bulwer, **Lord Lytton** (1805-1873), both by his genius and his actual priority in the field of fiction, worthily heads the list of novelists for the present chapter. Like Shelley and Byron, a patrician, he had already, following the example of the former, published a novel—*Ismael, an Oriental Tale*, the title-page of which is dated 1820—before he passed to Cambridge, where, in 1822, he took his B.A. degree. In 1825, he was awarded the Chancellor's Gold Medal for his poem on *Sculpture*. In 1826, he published a collection of poems entitled *Weeds and Wild Flowers*. *O'Neil, or the Rebel*, followed in 1827, together with the novel of *Falkland* (afterwards suppressed). His next fiction, *Pelham, or the Adventures of a Gentleman*, 1828, was a success, and with it began the author's subsequent popularity. He was then three-and-twenty. *Pelham* was succeeded by a long line of fictions—*The Disowned*, 1829; *Devereux*, 1830; *Paul Clifford*, 1831; *Eugene Aram*, 1832; *Godolphin*, and the *Pilgrims of the Rhine*, 1833; the *Last Days of Pompeii*, 1834; *Rienzi*, 1835; *Ernest Maltravers*, 1837; its sequel, *Alice*, 1838, forming, with the previous book, parts i. and ii. of the *Eleusinia*; *Night and Morning*, 1841; *Zanoni*, 1842; the *Last of the Barons*, 1843; *Lucretia*, 1847; *Harold*, 1848; the *Cartons*, 1849, the first of the group of so-called 'Shandean novels'; *My Novel*, 1853; *What*

* F. T. Palgrave.

will he do with it, 1857; *A Strange Story*, published in *All the Year Round*, 1862; *Kenelm Chillingly*, 1873; and the *Parisians*, 1873, the last of which, at the time of his death, had commenced its anonymous course in *Blackwood's Magazine*.

Lord Lytton's poems after *O'Neil*, to name the more important only, are *Eva, and other Poems*, 1842; *Poems and Ballads* translated from Schiller, and prefaced by an excellent life of that poet, since reprinted in the author's collected Essays; the satire of the *New Timon*, 1847, out of some lines in which arose the little passage of arms with the Laureate so often referred to; the epic of *King Arthur*, 1848; the *Lost Tales of Miletus*, 1866, a collection of legends in original rhythmical strophes, founded upon, though not directly imitating, the Greek metres; *St. Stephen's*, 1860; and a version of the *Odes* of Horace, 1869, with a preliminary life.

The dramatic works of Lord Lytton we shall later refer to. It remains to notice some of his more important miscellaneous works. These are the famous political pamphlet of the *Crisis*, 1834, which ran through no less than nineteen editions in as many weeks; the *Confessions of a Water Patient*, 1845; and the two volumes of *Caxtoniana, or Essays on Life, Literature, and Manners*, by 'Pisistratus Caxton,' 1863.

So wide in range and so diverse in character is the roll of Lord Lytton's productions that he often paid the penalty of versatility in the lack of response by a public not so elastic as himself. But he repeatedly courted the most unbiassed verdicts by issuing his works anonymously and declining to lean upon his already acquired reputation. *Godolphin*, the *Lady of Lyons*, the *Caxtons*, the *New Timon*, were so given to the world, and it was with a start of surprise that people first learned, a week or two after his death, that the remarkable *Coming Race* and the brilliant *Parisians* were the work of his pen. 'Whatever the character Lord Lytton essayed to fill, he worked at the object he put before himself with conscientious thoroughness until he had completed his design; and if he did not in every walk achieve equal distinction, he failed in none. His first efforts in poetry are now but little known, and are scarcely referred to, except as curious illustrations of Lord Byron's influence over his generation; nor is it likely that *King Arthur* will be long remembered in his Epic; but in later years Lord Lytton discovered the true limits of his poetic power. The vigour, wit, and polish of *St. Stephen's* entitle him to high rank in the masculine school of Dryden and Pope; the *Lost Tales of Miletus* have charmed scholars with their playful fancy, and the translations from Schiller have

been vouched by Mr. Carlyle as the versions an English reader should consult who wishes to know the lyrics of the great German author. Those who are most familiar with Lord Lytton's essays are most fond of them, and are most persuaded that they have never received fit recognition. . . The author of the *Lady of Lyons* was flattered by the preference of every actress on the stage for the part of Pauline; and the audience in the most fastidious of our theatres have welcomed *Money* every night for more than six months past. The whole world knows his fame as Orator and Novelist, and remembers the singular range of knowledge and experience upon which he built up his success.* 'We have no hesitation in affirming,' says another high critical authority, 'that, in the last years of his life, Lord Lytton was not only the foremost novelist, but the most eminent living writer in English literature.'†

The life of the next great novelist of the 'Modern Age' has recently been written, under singular advantages, by a well-known and capable pen.‡ Whether, on the whole, Mr. Forster's *Life* adds to or detracts from the personal prestige of the brilliant and genial writer whose friend and literary executor he was, our readers must judge for themselves. In these pages, the literary rather than the personal aspect of an author is the chief consideration, and the record of his working life would often alone absorb the whole space we can assign to him. **Charles Dickens** (1812-70) was born at Landport, in Portsea, his father being a clerk in the Navy Pay Office, and at that time stationed at Portsmouth. As a child, he delighted in reading, and chance directed him chiefly to the works of Cervantes, Le Sage, and the eighteenth-century classics which formed his father's little library. But this congenial course of training did not last. The father was transferred to London, fell into difficulties, passed into the Marshalsea prison, and his son was obliged to earn his living by a very subordinate employment in a warehouse in the Strand. In 1824, he was again sent to school (he had received some previous education at Clapham), and, in 1827, entered the office of a solicitor—a profession which he did not long pursue. Most of his early experiences have left their traces in his novels. The warehouse period is pretty accurately depicted in the earlier chapters of *David Copperfield*, as also the later school reminiscences; those of the prison days reappear in *Pickwick* and *Bleak House*, while it is doubtless to his

* *Times*, January 26th, 1873.

† *Quarterly Review*, April, 1873.

‡ *v. The Life of Charles Dickens*, by John Forster, the third and concluding volume of which appeared in February, 1874.

legal apprenticeship that we owe Uriah Heep, Dodson and Fogg, Sampson Brass, and the inimitable Dick Swiveller.

After leaving the law he set himself to the study of shorthand (v. chap. xxxviii. of *David Copperfield* on this head), and commenced reporting for the newspapers. Of the amenities of reporting in those days he gave a graphic account, in 1865, at the Newspaper Press Fund dinner. It was during this time that he began his first literary work in the shape of the sketches afterwards published, in 1836, under the title of *Sketches by Boz*—Boz being a family pet-name. The success of these gave rise to his association with Seymour, the artist, upon the scheme which subsequently grew into the famous *Posthumous Papers of The Pickwick Club*, published in a complete form in 1837. The overrunning humour, the geniality, the freshness, and the unflagging spirits of the story were irresistible. And here we take leave to quote a few words which explain some currently imputed characteristics of the further work of this popular humourist. 'Facetiousness pushed to extravagance was the fundamental idea of *Pickwick*. The characters were likenesses of actual persons with the salient peculiarities and weaknesses exaggerated. . . . He (Dickens) was tempted to go on colouring highly in works which were framed upon a different principle. . . . A tendency to indulge in melodramatic effects and overdrawn traits soon began to mar delineations which otherwise were traced by the hand of a master. The vice increased in his later works after he had traversed the round of his extensive observation, and fell back upon the artificial creations of his fancy. Even his humour which flowed in such a full tide, and appeared for many years to be inexhaustible, could not stream on in the plenitude of its affluence for ever, and as it became less spontaneous and brilliant he tried to give zest to his characters by magnifying their eccentricities.* Thus much in anticipation. But he had a long course of triumphs before him ere he arrived at those later efforts to which the foregoing remarks are most justly applicable, and even then his immense influence and popularity remained unaffected by them. To *Pickwick* succeeded *Oliver Twist* and the *Life and Adventures of Nicholas Nickleby*, with its 'Dotheboys Hall,' 1839; the *Old Curiosity Shop*, 1840; *Barnaby Rudge*, 1841; the *Life and Adventures of Martin Chuzzlewit*, with its inimitable hypocrite Pecksniff, 1844; *Dealings with the Firm of Dombey and Son, Wholesale, Retail, and for Exportation*, 1848; the *Personal History of David Copperfield*, its author's 'favourite child,' 1850; *Bleak House*, 1853; *Hard Times*, 1854; *Little Dorrit*, 1857; a

* *Quarterly Review*, January, 1872, 140 (ccxxxii.).

Tale of Two Cities, 1859; *Great Expectations*, 1861; *Our Mutual Friend*, 1865; and the unfinished *Mystery of Edwin Drood*, 1870. Most of these books were published in the serial form of *Pickwick*, or in the pages of the weekly periodical started by Dickens in 1850 under the name of *Household Words*, and subsequently merged in the still existing *All the Year Round*, now conducted by his son. Besides these there was the series of delightful *Christmas Stories*, which, commenced in 1843 by *A Christmas Carol in Prose*, was continued by the *Chimes*, 1844; the *Cricket on the Hearth*, 1845; the *Battle of Life*, 1846; and the *Haunted Man and the Ghost's Bargain*, 1848. The Essays entitled the *Uncommercial Traveller* (1860), *American Notes for General Circulation*, 1842, *Pictures from Italy*, 1846, and a *Child's History of England*, 1852-4, are the most important of his remaining works.

Dickens died on the 8th June, 1870; and the generation for whom (to borrow a phrase from that epitaph on Goldsmith which Johnson so obstinately refused to write in English) he had been *sive risus essent movendi, sive lacrimæ, affectuum potens at lenis dominator*, decreed him a resting-place in Poet's Corner. The time has scarcely arrived for an exact appreciation of his position as a writer. Some of his more obvious defects have been hinted at above; but his merits are far in excess of his faults. In his initial lines Mr. Forster calls him 'the most popular author of his day and one of the greatest humourists the age has produced,' and this qualification will, in all probability, be endorsed without reservation by the race of readers who have laughed over the wit of Sam Weller, and pitied the sorrows of Little Nell—have rejoiced in the eccentricities of Micawber and Mrs. Gamp, or shuddered with the ghastly horror of Jonas Chuzzlewit. Future critics will classify his affectations, and appraise his attempts at reforming abuses; they will note the limitations of his art and range of character; but they cannot fail, at the same time, to render justice to his vivid imagination, his genial humour, his earnestness, his humanity, and, above all, his purity. 'I think of these past writers (Sterne, &c.), and of one who lives among us now,' said his great rival Thackeray, 'and am grateful for the innocent laughter and the sweet and unsullied page which the author of *David Copperfield* gives to my children.'

The 'green leaves' of the *Pickwick Papers* had long fluttered into English households, and other fictions as genial and humourful had succeeded them, before the name of another writer whom most of us

* *Lectures on the English Humourists*, 1864, 310: Sterne and Goldsmith.

delight to honour made its appearance on library tables. **William Makepeace Thackeray** (1811-63) was a man of six-and-thirty when *Vanity Fair* was first issued in monthly numbers. Born in Calcutta, he had come to England at the age of seven. He was educated at the Charter House; afterwards at Trinity College, Cambridge, where he was the contemporary of Tennyson, John Sterling, and Lord Houghton. He left the university without taking a degree. His means were ample, and, until they were reduced by an unfortunate business connection, relieved him from the necessity of adopting a profession; and he travelled leisurely through Europe, visiting its capitals. It was at this period that he had the interview with Goethe at Weimar, the circumstances of which he relates in a letter published in Lewes's life of that poet.* When it became necessary for him to increase his income by his own exertions, his first efforts were as an artist. To this end he studied at Paris—at Rome. 'But it was destined,' says one of his few biographers, 'that he should paint in colours which will never crack and never need restoration. All his artist experience did him just as much good in literature as it could have in any other way; and in travelling through Europe to see pictures, he learned not them only, but men, manners, and languages. He read German; he knew French well and spoke it elegantly; and in market-places, *salons*, hotels, museums, studios, the sketch-book of his mind was always filling itself.†

At the age of thirty, then, he began to direct his attention to literature. His earlier labours, not now always to be traced, were anonymous or pseudonymous. 'He wrote letters in the *Times* under the signature of Manlius Pennialinus.' He contributed to reviews—to newspapers. He wrote for *Fraser's Magazine* (established in 1830), for *Punch* (established in 1841), and for many other publications. Much of his work from 1841 to 1847 is contained in the volumes of *Miscellanies*, published in 1857. Not comprised in these, however, are the *Paris Sketch Book*, 1840; the *Second Funeral of Napoleon*, 1841; and the *Irish Sketch Book*, 1843, all published under his favourite *nom de plume* of 'Michael Angelo Titmarsh,'—'a name in which the dream of the artist still haunted the fancy of the humourist.' The list of the *Miscellanies* is too long for repetition. But in the touching *History of Samuel Titmarsh and the Great Hoggarty Diamond* he had already put forth his strength, and in the *Memoirs of Barry Lyndon, Esq.*, he had tried the ground of *Esmond*. The *Miscellanies* contain, besides, the *Yellow-Plush Papers*, with their wonderful spell-

* Lewes's *Life of Goethe*, 1864, 555.

† *Brief Memoir of Thackeray*, by James Hannay, 1864, 9-10.

ing, the *Book of Snobs*, contributed to *Punch*; the excellent parodies entitled *Novels by Eminent Hands* (i.e. Bulwer, Lever, G. P. R. James, Disraeli, &c.), and the *Ballads*. 'His (Thackeray's) poetic vein,' says Hannay, 'was curiously original.' 'Poetry was not the predominant mood of his mind, or the intellectual law by which the objects of his thought and observation were arranged and classified. But *inside* his fine common-sense understanding, there was, so to speak, a pool of poetry—like the *impluvium* in the hall of a Roman house, which gave an air of coolness and freshness and nature to the solid marble columns and tessellated floor.'* The *Chronicle of the Drum* is perhaps his highest poetical effort; but for the genuine Thackerian mixture of humour and pathos the reader is referred to the *Ballad of Bouillabaisse*, the *Cane-bottomed Chair*, *Ho, pretty page with the dimpled chin*, the bright little paraphrase of *Persicos odi*; and other familiar specimens.

To return to his prose writings. In 1847, with a completed training and a perfected style, he came before the world with his first great book—which, as usual, had been declined by publisher after publisher, like many another masterpiece from *Robinson Crusoe* to *Jane Eyre*. This was *Vanity Fair, a Novel without a Hero*, written in 1846–7–8, and which, aided by an appreciative article in the *Quarterly*, gradually compelled its audience. It was 'the key with which he opened the door of his fame.' Inconsecutive and irregular as was the plot (the incidents succeed each other as in ordinary life), it soon 'became known that a new delineator of life was at work in society, and one whose pen was as keen as the dissecting knife of the surgeon. An author had sprung up who dared to shame society by a strong and manly scorn, and by proclaiming that it ought to loathe [clothe?] itself in dust and ashes. The world was not unwilling to read the reflection of its foibles and its vices mirrored with so much wit, originality, and genius.'†

Vanity Fair was followed, in 1850, by the *History of Pendennis, his Fortunes and his Misfortunes, his Friends and his greatest Enemy*. The author's object was to describe the career of an ordinary English gentleman, 'no better nor worse than most educated men . . . with the notorious foibles and selfishness of their lives and their education.' The picture is accurate in the last degree, and it is perhaps by reason of its undraped, unvarnished truthfulness that we like the hero, Pendennis, no better than the hero Tom Jones. Tom Jones was a 'sorry scoundrel;' and there is reason for acquiescing in the verdict

* *Brief Memoir of Thackeray*, by James Hannay, 1864, 10.

† *Edinburgh Review*, January, 1873, 101 (cxxxvii.): *The Works of Thackeray*.

of a modern critic that Pendennis is a 'poor creature.' But the drawing of the subordinate characters is to the full as keen and fine as that of those in *Vanity Fair*, and the old tuft-hunter, Major Pendennis, may fairly stand comparison with Lord Steyne and Sir Pitt Crawley, the 'wicked nobleman' and the vulgar baronet of the earlier novel.

We must pass more rapidly over Thackeray's later works. *Vanity Fair* and *Pendennis* had appeared in the serial form. His next work, the *History of Henry Esmond, Esq., a Colonel in the service of her Majesty Queen Anne, Written by Himself*, 1852, came out in the ordinary three volumes of circulating libraries—a fact which partly explains its superior artistic unity. Thackeray delighted in the pseudo-Augustan age, and has reproduced with marvellous skill its manners, thoughts, feelings, and style.* 'Queen Anne's colonel writes his life—and a very interesting one it is—just as such a Queen Anne's colonel might be expected to write it;' and in this respect alone the book is on all hands regarded as a remarkable *tour de force*. In his next, he reverted to the familiar 'yellow covers,' producing a work which divides with *Vanity Fair* the honour of being his masterpiece, i.e.—*The Newcomes: Memoirs of a most respectable Family, Edited by Arthur Pendennis, Esq.*, 1855. This contains that admirable character of the old Indian officer and gentleman, Colonel Newcome, for a parallel to whom one must revert to 'My Uncle Toby' or Don Quixote; and one of the most charming of the author's feminine creations,—after Lady Castlewood in *Esmond*,—the colonel's niece, Ethel. The moral, if there be a moral to the book, is the evil arising from ill-assorted marriages. *The Virginians, a Tale of the last Century*, 1859, narrates the fortunes of Esmond's grandsons. *Lovel, the Widower, a Novelette*, 1860; the *Adventures of Philip on his Way through the World, showing Who Robbed Him, Who Helped Him, and Who Passed Him by*, 1862; and the beautiful fragment of *Denis Duval*, in which he returns to his favourite century, and the progress of which was checked by his death in 1863, are the chief of his remaining works. Like Bulwer, like Dickens, he died in harness.

From the foregoing paragraphs some of Thackeray's minor works, such as the series of Christmas stories which appeared from 1847 to 1854 (including the delicious 'Fireside Pantomime' entitled the *Rose and the Ring; or the Adventures of Prince Giglio and Prince Bulbo*, 1854), have, for want of space, been intentionally omitted. But the famous Lectures on the *English Humourists of the Eighteenth*

* Cf. the alleged *Spectator* 'for Tuesday, April 1, 1712,' containing the story of *Jocasta*, bk. iii. chap. iii.

Century, delivered in 1851, and the *Lectures on the Four Georges, Sketches of Manners, Morals, Court and Town Life*, delivered in 1855-7, cannot be so passed over. The pictures of Hogarth, Steele, Addison, and Fielding in the first-named of these works are in the author's best style, but with Swift and Sterne his sympathies (and many will say rightly) appear to have been imperfect. 'He came to the task of painting Swift prejudiced by Swift's ferocity, just as to that of painting Steele and Goldsmith, prejudiced by their kindness, helplessness, and general weakness;*' and hence the sketches of the *Humourists* have been called 'models of writing, if not of biography.' Indeed, as regards style and beauty of composition, Thackeray had few equals. The *Four Georges* (sufficiently described by their sub-title), appeared in 1860 in the *Cornhill Magazine*, the herald venture of a long list of shilling monthlies, which date from the success of this one, launched under the prestige of the great novelist's editorship in January 1860. In it were published his last two novels and the fragment of a third, besides the mellow and kindly Montaigne-like *causeries* entitled *Roundabout Papers*.

'Mr. Thackeray's humour,' says Brimley, 'does not mainly consist in the creation of oddities of manner, habit, or feeling; but in so representing actual men and women as to excite a sense of incongruity in the reader's mind—a feeling that the follies and vices described are deviations from an ideal of humanity always present to the writer. The real is described vividly, with that perception of individuality which constitutes the artist; but the description implies and suggests a standard higher than itself, not by any direct assertion of such a standard, but by an unmistakable irony. . . . It is this which makes Mr. Thackeray a profound moralist, just as Hogarth showed his knowledge of perspective by drawing a landscape throughout in violation of its rules.†' 'He had no notion,' says another writer, 'that much could be done by telling people to be good. He found it more telling to show that by being otherwise they were in danger of becoming unhappy, ridiculous, and contemptible. Yet he did not altogether neglect positive teaching. Many passages might be taken from his works—even from the remorseless *Book of Snobs* itself—which indicate the beauty of goodness; and the whole tendency of his writing, from the first to the last line he

* *Thackeray on Swift*, by James Hannay: *Temple Bar Magazine*, Oct. 1867. The *Humourists* includes, in addition to those above mentioned, Prior, Gay and Pope, Smollett and Congreve. The collected *Lectures* were annotated, for the author, by Mr. Hannay, as keen an admirer of the eighteenth century as Thackeray himself.

† Brimley, *Essays*, 1860, 255-6: *Esmond*.

penned during a long and active literary life, has invariably been to inspire a reverence for manliness and purity and truth.*

Contemporary with Dickens, with Thackeray, and with Bulwer, the two former of whom he survived, comes another novelist endeared to this generation, **Charles Lever** (1806-72). Educated at Trinity College, Dublin, and Göttingen, Lever began life as a physician, afterwards occupying diplomatic posts at Florence, Spezzia, and Trieste, at which last place he died. In 1837, he began a series of racy sketches in the *Dublin Magazine* under the title of the *Confessions of Harry Lorrequer*, succeeded, in 1841, by *Charles O'Malley, the Irish Dragoon*. The welcome accorded to the spirit and dash of these works assured his popularity and determined his career. It is not needful for us to recall the long list of his novels, from those above named to his last in the *Cornhill Magazine*—*Lord Kilgobbin*, 1871. *Blackwood*, the *Dublin University*, *All the Year Round*, *St. Paul's*—each knew his pen and his unflagging powers. Long experience of the ins and outs of continental life give a singular variety and zest to his social sketches. In the delineation of Irish life, high and low, he had no living rival, while his range is wider than Carleton's, Banim's, or Gerald Griffin's.

This age is rich in the works of women. To one in particular of the three daughters of a clergyman, living in a small and obscure provincial parsonage, we owe some of the most remarkable of modern novels. **Charlotte, Emily, and Ann Brontë** were the daughters of the Rev. Patrick Brontë, perpetual curate of Haworth, in Yorkshire. Charlotte, the most gifted of the trio, was born in 1816, and died in 1855, having lost her sisters in 1848 and 1849 respectively. Imaginative composition appears to have been an early amusement of the motherless girls, for, between 1829 and 1830, they had produced as many as twenty-two volumes of MS., much of which was in a hand as small as the minute extract-type of the present volume.† In 1846, preserving their initials under the pseudonyms of 'Currer,' 'Ellis,' and 'Acton Bell,' the sisters published a volume of miscellaneous poems without much success. Each had about this time a novel ready for the press. Emily and Ann succeeded in publishing their tales of *Wuthering Heights* and *Agnes Grey* together in 1847; Charlotte's *Professor* (afterwards published posthumously) was however declined. But, by 1847, she had completed a masterpiece—the novel of *Jane Eyre*. This, issued by Messrs. Smith and Elder in the October of that year,

* [Dr. John Brown], *N. British Rev.*, February, 1864, 269 (xl.).

† v. *Fac-simile* in the *Life* by Mrs. Gaskell.

attracted immediate attention, and the public interest was subsequently greatly heightened by the disclosure of the author's sex. *Jane Eyre* was followed, in 1849, by *Shirley*, and, in 1852, by *Villette*. In 1854 the now popular authoress was married to the Rev. A. B. Nicholls, and died in the following year. Her novels are too well known to need much detailed description here. The vigour, the white-heat of imagination, the pulsating eloquence of *Jane Eyre* still hold the modern reader as they did that more professional 'reader' to Messrs. Smith and Elder's firm, who sat up all night to finish the MS. '*Jane Eyre*' (we are translating from the French reviewer whom the authoress said appreciated her best) 'is not only Miss Brontë's finest romance, but it is the finest of contemporary romances.'*

Shortly after Charlotte Brontë died, an already well-known novelist and personal friend published her *Life*, 1857, a work which, bating some inaccuracies removed from subsequent editions, is a model of a biography. Little is known of the life of the writer, Mrs. **Elizabeth Gaskell** (1822-65), beyond the fact that she was the wife of a Unitarian minister in Manchester. Before the appearance of the *Life* of Mrs. Nicholls, she had published the novels of *Mary Barton*, 1848, 'a picture of Manchester life,' having for its groundwork the depression of trade in 1841-2; *Ruth*, and *Cranford*, 1853; and *North and South*, 1855. Her subsequent tales are *Sylvia's Lovers*, 1863, a story of the last century, which takes place in a little Northern whaling village; the beautiful cabinet-picture entitled *Cousin Phillis*; and the unfinished yet delightful tale of *Wives and Daughters*, 1865. The sweet, truthful, and pure domestic pictures in this most charming of modern novels of everyday life will not require to be further described here.

Of the novelists of the last epoch, many might be as fairly placed in this one, since several, e.g. Marryat, Hook, and G. P. R. James, continued to write long after the year 1835, at which this chapter begins. To the fictions of **Hood**, **Moir**, and **Alexander Smith** a reference has already been made. Those of **Douglas Jerrold** will be noticed under the 'Dramatic Writers.' Among the remaining deceased novelists must be mentioned **Samuel Lover**, 1797-1868, an admirable song-writer, and author of the Irish tales of *Rory O'More*, 1837; *Handy Andy*, 1842; and *Treasure Trove*, 1844; **Leitch Ritchie** (1800-65), sometime editor of *Chambers's Journal*,

* M. Emile Montégut, *Revue de Deux Mondes*, July 15, 1857. v. also valuable articles on Miss Brontë and her biographer Mrs. Gaskell [by W. C. Monkhouse] in the *Englishwoman's Domestic Magazine* for 1865.

and author of *Wearyfoot Common*, 1854, and other tales; **Mark Lemon** (1809-70), editor of *Punch*, and author of several genial novels and acting plays; **James Hannay** (1827-1873), a distinguished critic (to whose labours on Thackeray, Smollett, and others, this work has been more than once indebted), and author of the nautical novels of *Singleton Fontenoy*, 1850, and *Eustace Conyers*, 1855; **J. S. Le Fanu** (died 1873), author of *Uncle Silas*, the *House by the Churchyard*, and other sombre and powerful works belonging to the 'Sensational School' of modern fiction; and a crowd of minor writers *quos nunc perscribere longum est*.

136. **The Historians.**—If the New Zealander, so often referred to by contemporary journalists, should chance hereafter to extend his inquiries into the historical literature of this age, he will probably arrive at the conclusion that the writer, by whom he was practically introduced to the public of this country, was the most brilliant, and certainly the most popular, of modern English historians. **Thomas Babington Macaulay** (1800-1859) was born at Rothley Temple in Leicestershire, his father being the well-known Abolitionist, Zachary Macaulay. He was educated at Trinity College, Cambridge, where, in 1819, he obtained a medal for a poem on *Pompeii*; and, in 1821, was elected Craven University Scholar, gaining, in the same year, another medal for a poem on *Eventide*. In 1822, he became B.A., and won a prize for an essay on William III. In 1824, he was elected Fellow; in 1826, he was called to the bar. As a barrister he made no great figure, and after his return to Parliament as member for Calne, in 1830, did not long continue to practise. But, on the other hand, he had early devoted his mind to literature; and, between June, 1823, and November, 1824, contributed numerous papers and poems to [Charles] *Knight's Quarterly Magazine*, in some of which his bias towards historical composition may be already discerned. A more important production than these, however, was his essay on a writer whose works had been his favourite study from boyhood (he is said indeed to have literally known *Paradise Lost* by heart), namely, the *Essay on Milton*, which appeared in the *Edinburgh Review* for 1825. This was the 'flying-post' of that famous series, which (to use one of his favourite phrases) may now, in one way or other, be truly said to be 'known to every school-boy.' In 1828 appeared, among others, the *Essay on Dryden* (included in the *Miscellaneous Writings*) and that on *Hallam*; in 1831, *Byron and Johnson*; in 1832, *Burleigh*; 1834, *Pitt*; 1837, *Bacon*; 1838, *Sir W. Temple*; 1839, *Church and State*; 1840, *Clive and the Lives of the Popes*; 1841, *Comic Dramatists of the Restoration and*

Warren Hastings; 1843, *Madame D'Arblay* and *Addison*. In these essays 'there is hardly an important period,' says Dean Milman, 'at least in our later history, which has not passed under his review. . . . Burleigh gives us the reign of Elizabeth; Bacon, that of James I.; Milton and Hampden, of Charles I. and the Republic; Temple (with Mackintosh's History), Charles II. and the Revolution; Horace Walpole, Chatham, Pitt, the Georges; Clive and Hastings, the rise of our Indian Empire. The variety of topics is almost as nothing to the variety of information on every topic: he seems to have read everything, and to recollect all that he had read.' *

During his absence in India as President of the Law Commission (1834-38), he had found leisure to continue his contributions to the *Edinburgh*. But now he was desirous of devoting himself to a life-long project, as present to his ambitions throughout as his Epic to Milton, namely, the *History of England*, 'from the accession of James II. to a time which is in the memory of men yet living.' In 1847 he lost his seat for Edinburgh, to which he was elected in 1839, and set to work in earnest at his long-cherished scheme. He was returned again for Edinburgh in 1852; but his parliamentary life may be said to have terminated with the reverse of 1847. In 1849, to complete the few remaining particulars of his life, he was made Lord Rector of the University of Glasgow; and, in 1857, raised to the peerage as Baron Macaulay of Rothley, in Leicestershire. Two years later he died (December 28, 1859), and was buried in Westminster Abbey.

The proposed extent of the famous History which absorbed his later years (for, with the exception of *Lives of Bunyan*, 1854; *Goldsmith*, 1856; *Johnson*, 1856; *Pitt*, 1859; and *Atterbury*, 1853, written for the *Encyclopædia Britannica*, he produced no other literary work), has been given from his opening lines. It reached, however, no further than the death of William III. The first pair of volumes appeared in 1849. Two more, expected breathlessly by the public, succeeded in 1855, and a fifth volume was published after his death. The extraordinary demand for this book forms a memorable event in publishing annals; and, despite its acknowledged sacrifices to effect and contrast, its reputation as a classic is a fact too common for repetition. The vast aggregation of facts and details, the lucid and sonorous style, the animation of the descriptions, and the critical vigour of the work as a whole, will survive the chippings and scrapings to which certain parts have been subjected.

* *Memoir of Lord Macaulay*, 1864, xix.

In 1842, Lord Macaulay had come before the world with the spirited *Lays of Ancient Rome*, adding to the volume his earlier contributions to *Knight's Quarterly Magazine of Ivery* and the kindling fragment of the *Armada*. The ballads, too, are fragmentary. The subjects are respectively the keeping of the bridge by *Horatius*, the death of *Virginia of the Lake Regillus*, and the *Prophecy of Cypys*. The object, he says in his preface, 'has been to transform so early Roman history back into the poetry of which made.' They were spoken 'in the persons of ancient mi knew only what a Roman citizen, born three or four y the Christian era, may be supposed to have known, a in nowise above the passions and prejudices of the nation.' This standpoint will explain the limits and re these noble lays. Action rather than passion is th characteristic. They are of the race of the Homeric po Old English ballads, and deserve the praise of Sidney the latter that they stir the soul like a trumpet.

Two of Macaulay's characteristics—his powers as a his marvellous memory—deserve especial record. In talent he fairly rivalled Johnson and Coleridge; and cases, his complete absorption of the conversation ha been made the subject of jealous comment. 'His tho Dean Milman, 'were like lightning, and clothed themse in words. While other men were thinking what they and how they should say it, Macaulay had said it all, deal more.' On the other hand, his retentiveness was able as Scott's or Fuller's. He would quote books and in conversation as freely as though he had the works under his eye as he spoke. Nor did his power of reco only in his own subjects, but grasped the last fugitiv bon-mot as securely as Milton's epic or a broadside for tl

The animated spirit of the Roman Ballads of Maca from Brougham a wish that he would turn his thoughts to of *Rome*,—a suggestion which, as it would have further d author from his unfinished masterpiece, we may be thankf acted upon. But the investigations to which the theories o as to the fabulous originals of early Roman History (war eated by **Thomas Arnold**, 1795-1842, in his unfinishe of *Rome*) had given rise, were continued by more than one i scholar. Such an one was Sir George Cornewall (1806-63), Chancellor of the Exchequer in 1855-6, and

editor of the *Edinburgh Review*. Besides translations of Boeckh on the *Public Economy of Athens*, of K. O. Müller's *Doric Race*, and (with Dr. Donaldson) of the latter's unfinished *Literature of Ancient Greece*, Sir G. C. Lewis wrote an *Enquiry into the Credibility of the Early Roman History*, 1855, in which he combats Niebuhr's views, and 'not only the results of his investigations, but the method by which he has arrived at them. He not only rejects Niebuhr's views as untenable, but maintains that it is impossible they should be otherwise. . . We do not believe that the future historian of Rome will acquiesce in his sweeping scepticism; but he will undoubtedly be indebted to him for the most ample and complete examination of his materials; and will derive from his elaborate essay that advantage which must always proceed from every fresh examination of an obscure subject by an independent and original thinker.'* Other works by this author are *On the Origin and Formation of the Romance Languages*, 1835; *On the Use and Abuse of Political Terms*; *On the Influence of Authority in Matters of Opinion*, 1849, &c.

The *History of Greece*, by Mitford (see p. 190, s. 126), was followed in 1845-52, by a work bearing the same title, but of stricter scholarship and more extensive research, from the pen of Dr. Connop Thirlwall, Bishop of St. David's. Both books have been now superseded by the labours in the same field of **George Grote** (1794-1871), who, after spending nearly thirty years of his life as a London banker, retired from business in 1843, and set to work in earnest to write a vivid and still more elaborate history, the materials for which he had for twenty years been accumulating. The first two volumes were published in 1846; the twelfth and last appeared in 1856. It is said by Hallam that he never knew a book take so rapid a flight to the highest summits of fame as this history. 'All other histories' of Greece,' wrote Sir Cornwall Lewis to the author in its conclusion, 'are superseded by your work; and those who treat the subject hereafter must take your treatment of it as their starting-point. The established character of your "History" at our universities, where its political principles would not make it acceptable, is a remarkable fact, and is creditable both to you and to it.'† Grote was Member for London from 1832 to 1841; and his political principles were those of the little group styled 'Philosophical Radicals,' ‡—principles which had attracted him to Grecian

Quarterly Review, March, 1856, 325, 352 (xcviii.)

Natal Life of George Grote, by Mrs. Grote, 1873, 225.

quoted by J. S. Mill as those 'who in politics observe the common manner of proceeding—that is, who, when they are discussing means, begin by considering the end, and when they desire to produce effects, think of causes.'

[illegible]

poems and dramas reappears in this as an historian of high order. **Henry Hart Milman** (1791-1868), made Dean of St. Paul's in 1849, published successively a *History of the Jews*, 1829; a *History of Christianity from the Birth of Christ to the Abolition of Paganism in the Roman Empire*, 1840; and a *History of Latin Christianity*, 1854-6, continuing the last-named work. Dean Milman was also the author of a *Life of Horace*, prefixed to a splendid edition of that poet issued in 1849, and copiously illustrated with drawings of coins, gems, &c. One of his latest works (1865) was a series of translations from the lyric and later Greek poets (including versions of the *Agamemnon* of Æschylus and the *Bacchanals* of Euripides), being mostly translations interspersed in the lectures delivered by him while Professor of Poetry at Oxford, a post to which he was elected in 1821. His *Histories* have experienced the fate which awaits most ecclesiastical studies of the kind, viz.—opposition, not unmixed with charges of unsoundness on the writer's part; but most critics concur in commending their copious minuteness and comprehensive information.

A work that deserves more than a passing notice is the *History of Civilization* in England and France, Spain and Scotland, by **Henry Thomas Buckle** (1821-62), a production which was the result of long-sustained study and patient accumulation of material. The first volume appeared in 1856, and was followed in 1861 by a second. Unknown as a literary man—indeed he had mainly confined his labours from the age of twenty-one to preparation for his darling project, and had not published a line previously—its appearance took the public by surprise, and the author suddenly found himself famous. He fell a victim to over-work before he had completed his design, and died of fever at Damascus, to which place he had travelled in the search for health.

137. **The Philosophers.**—For the Edinburgh chair of Moral Philosophy, filled successively by Moir and Brown (*see* p. 189, s. 125), one of the greatest *à priori* philosophers of this century, **Sir William Hamilton** (1788-1856), was, in 1820, an unsuccessful candidate. In 1821, he was appointed Professor of Universal History, and, in 1836, called to the Chair of Logic and Metaphysics, which he held until his death. The articles contributed by him to the *Edinburgh Review*, upon which his fame as a writer chiefly rests, were reprinted in 1852 under the title of *Discussions on Philosophy and Literature, Education and University Reform*. Sir William also edited the works of Reid, 1846, and, when he died, was engaged upon those of Dugald Stewart (*see* p. 189, s. 125). 'Sir William Hamilton,' says the *Edinburgh Review*, 'has attained to the very highest distinc-

tion as a philosopher, and in some respects he is decidedly superior to any of his illustrious predecessors—Reid, Stewart, and Brown. With a remarkable power of analysis and discrimination, he combines great decision and elegance of style, and a degree of erudition that is almost without a parallel.' Upon this last point there is little difference of opinion. De Quincey calls him 'a monster of erudition,'—a title which may be set beside the 'book in breeches' applied by Sydney Smith to Macaulay.

The second eminent writer—the 'greatest logician, metaphysician, moralist, and economist of the day'—has so recently been removed from us by death that we shall confine ourselves to a statement of the leading facts of his life and the titles of his principal works, referring the reader for further particulars to the recently published *Autobiography* (1873), and the collection of articles reprinted from the *Examiner* newspaper of May, 17, 1873. **John Stuart Mill** (1806–1873), the son of the historian, James Mill (*see* p. 190, s. 126), was born at Pentonville. The extraordinary character of the education he received at his father's hands is fully described in the above-mentioned Life. In 1823, at the age of seventeen, he entered the India Office as a clerk under his father, who had been appointed Assistant-Examiner there in 1821. His education still went on under his father's care, and his leisure was devoted to botanical studies and pedestrianism. His 'first publicly-acknowledged literary work' was the preparation for the press, and annotation of, *Bentham's Rationale of Judicial Evidence*, 1827. Subsequently he contributed to the *Westminster Review*, established by Bentham in 1824, various articles, one being on Whately's *Logic*. Among other papers may be noted, as showing his width of range, an article on *Poetry and its Varieties*, published in the *Monthly Repository*, 1833. In 1835, he became editor of Sir William Molesworth's venture, the *London Review*, afterwards amalgamated with the *Westminster*, to which, *inter alia*, he contributed important articles on Civilization, on Bentham, Coleridge, the French poet, Alfred de Vigny, and the French publicist, Armand Carrel. But we must pass to the enumeration of his more important works. These are a *System of Logic*, 1843, styled by Mr. G. H. Lewes 'perhaps the greatest contribution to English speculation since Locke's *Essay*;' *Essays on Some Unsettled Questions of Political Economy*, 1844; *Principles of Political Economy*, 1848; *Dissertations and Discussions*, 1857 (which contained the famous essay *On Liberty*); *Considerations on Representative Government*, 1861; *Utilitarianism*, 1863; *Auguste Comte and Positivism*, and the *Examination of Sir*

William Hamilton's Philosophy, 1865; and the *Subjection of Women*, 1869. Mill had retired from the India House in 1858, where two years previously he had been made Chief Examiner of Indian Correspondence. In 1865, he was elected member for Westminster, and took a distinguished part in parliamentary affairs until the election of 1868, when he lost his seat. He died, on May 8, 1873, at Avignon, where the wife, to whose intellect and sympathies he has so touchingly referred in the *Autobiography*, is buried.

Another writer who may be included in this class, although he might be ranked with the Scientific Writers, was the late Master of Trinity, **William Whewell** (1795-1866), concerning whose wide and varied attainments it has been wittily said that science was his forte, and omniscience his foible. Of his numerous works we can only mention the *History of the Inductive Sciences*, 1837; *Philosophy of the Inductive Sciences*, 1840; and the well-known *Platonic Dialogues for English Readers*, 1859-61.

138. **The Theologians.**—Many of the authors in this class might with equal propriety be described as Philosophers or Scientific Writers, a fact which affords another example of the difficulties of that system of arbitrary classification concerning the conventional nature of which we have more than once warned our readers in the course of this work. The exact assignment of the writers in these three branches of literature is, however, of minor consequence, as, in an outline such as that proposed in these pages, the space allotted to Theology, Philosophy, and Science must be wholly inadequate to the importance of the subject. In this and the succeeding section we cannot pretend to do more than name the principal authors, and give the titles of two or three of their works, which, in the case of some of the following writers, are especially voluminous. **John Kitto** (1804-54) is chiefly memorable from his well-known *Cyclopedia of Biblical Literature*, 1843-5, and other works of similar description, in which his success is the more remarkable from the serious obstacles which total deafness opposed to his literary labours. **Richard Whately** (1787-1863), Archbishop of Dublin, was the author, among numerous other productions, of *Elements of Logic*, 1826; *Elements of Rhetoric*, 1828; *Introductory Lectures on Political Economy*, 1831; and a number of valuable theological works. He continued to write until his death. **Isaac Taylor** (1787-1865), the son of an Independent preacher, to which profession he had himself at first devoted his attention, sent forth from his literary seclusion at Stanford Rivers, a long list of theological and scientific works, of which we can only mention the *Natural History of Enthusiasm*.

1829; *Fanaticism*, 1833; and *Spiritual Despotism*, 1835. He, too, continued writing until late in life, one of his latest productions being *Considerations on the Pentateuch*, 1863, in answer to Bishop Colenso. Other theologians are **Frederick Denison Maurice** (1805-72), author of *Theological Essays*, 1853; *History of Moral and Metaphysical Philosophy*, completed in 1861, &c., and **Henry Alford** (1810-71), Dean of Canterbury, whose greatest production is his Greek Testament, with notes, 1849-61. Lastly, to the list must be added the name of **Samuel Wilberforce** (1805-73), Bishop of Winchester, author of the *Life* of his father, the famous William Wilberforce, 1838, and also of *Agathos*, 1840; *Eucharistica*, 1852; and various theological works.

139. **The Scientific Writers.**—Among the more distinguished scientific writers of this chapter must be mentioned **Sir David Brewster** (1781-68), whose chief works are the *Treatise on Optics*, 1831, and *More Worlds than One*, 1854; **Sir John Herschel** (1792-1871), author of numerous astronomical works; **Sir Roderick Murchison** (1792-1871), the well-known President of the Geographical Society, and author of a magnificent work on the *Silurian System*, 1839; and **Mrs. Mary Somerville** (1790-1872), author of the *Connexion of the Physical Sciences*, 1834, and *Physical Geography*, 1848. The works named are only a few of the writings of the authors in question. From a literary point of view the writer whose name we have reserved for the last is perhaps the most remarkable of the group. This is the wonderful Cromarty stone-dresser, **Hugh Miller** (1802-1856), whose progress from that humble vocation to the rank of one of the most distinguished of modern geologists must serve for a lasting example to struggling genius. His chief works in chronological order are the *Old Red Sandstone*, 1841; *Footprints of the Creator*, 1849; and the *Testimony of the Rocks*, 1857. He was also the author, *inter alia*, of an autobiographical work entitled *My Schools and Schoolmasters*, published in 1854. The last-named book but one was nearly purchased by the death by his own hand of the overstrained writer. Miller's eminence, in the words of Sir David Brewster, consists, not merely in his discovery 'of new and undescribed organisms in the *Old Sandstone*, but from the accuracy and beauty of his descriptions, the purity and elegance of his compositions, and the high tone of philosophy and religion which distinguishes all his writings. . . . With the exception of Burns, the uneducated genius which has done honour to Scotland during the last century has never displayed that

mental refinement and classical taste and intellectual energy which mark all the writings of our author.'

140. **Other Prose Writers.**—Among the writers of prose whose works are more or less of a miscellaneous character, and do not fall easily into any of the foregoing classes, the name of the famous 'English Opium-Eater' stands pre-eminent, both for the value and variety of his works, and the beauty and fastidious finish of his style. **Thomas De Quincey** (1785—1859) was born near Manchester, his father being a merchant there; and he was educated at Oxford, where he led a singularly reserved and uncommunicative life, absorbing himself wholly in the study of French, Latin, and Greek literature. Towards the close of his academical career, he made the acquaintance of Wordsworth, his visit to whom at Grasmere (see p. 165, s. 108) is minutely described in Chapter V. of his *Autobiographic Sketches*. In 1808-9 he moved into Wordsworth's cottage, which the latter had vacated for his house at Allan Bank; and here, in the midst of the lake-country, he lived for nearly twenty years. It was at this time that the habit to which we owe his famous *Confessions* began to gain ground, and he became a confirmed opium-eater, reaching at last the appalling dose of 8,000 drops a day. His experiences of, and ultimate victory * over, this enthralling drug, are contained in the papers published in 1821, in the *London Magazine*, which form his first literary production. Henceforth he became a frequent contributor, and a *littérateur* of established reputation. The *Confessions of an English Opium-Eater*, published in a separate form in 1822, were followed by a crowd of brilliant works, which in the edition of 1862-3 occupy sixteen octavo volumes. The bulk of his productions were contributed to *Tait's Magazine* and *Blackwood*. Among them may be particularised the *Dialogues of Three Templars on Political Economy*, 1824; *Logic of Political Economy*, 1844; *Suspiria de Profundis*, 1845; the *Vision of Sudden Death*, 1849; and the personal recollections comprised in the two volumes of *Autobiographic Sketches and Recollections of the Lakes*, forming xiv. and ii. of Messrs. Black's complete edition of his works above referred to. Of individual pieces the famous *Essay on Murder considered as one of the Fine Arts*, published in *Blackwood* in 1827, and the historical sketch of the *Flight of the Kalmuck Tartars*, may be particularised. De Quincey died on December 8, 1859, at

* The word 'victory' is used advisedly. Mr. Minto (*Handbook of English Prose Literature*, 1872, p. 41) points out that he never wholly relinquished the use of opium, although he ceased to be its slave.

Edinburgh, where, for the latter years of his life, he had chiefly resided.

The extract from his article in the *Encyclopædia Britannica* on Shakespeare, at pp. 65, 66, gives but a faint idea of De Quincey's supreme excellence, his nervous, copious, and elastic style of writing, in which he can scarcely be said to be approached by any modern, Macaulay alone excepted. For a lengthy analysis of its elements and qualities, the reader is referred to Mr. Minto's *Handbook of English Prose Literature*, where are adequately treated the compositions of this great writer, whose eloquent productions have been rightly termed 'a combination which centuries may never reproduce, but which every generation should study as one of the marvels of English literature.' *

Mrs. Anna Jameson (1796-1860) also requires to be mentioned among the prose writers of this epoch. Mrs. Jameson was a delicate and discriminating art-critic. Her chief works are *Handbook to the Public Galleries of Art in and near London*, 1842; *Memoirs of the Early Italian Painters*, 1845; *Legends of the Monastic Orders*, 1850; *Legends of the Madonna*, 1852, &c.

We cannot do better than devote some of the last lines of our account of the prose writers to one who has but recently gone from us, and whose strenuous exertions to promote a sound and cheap form of literature (the story of which he has told at length in his *Passages from a Working Life*), were unflagging and unfeigned. The name of **Charles Knight** (1790-1873) is familiar in many a household, where, at the commencement of the century, letters, if represented at all, were represented by the *Book of Dreams*, or the *Lives of Illustrious Highwaymen*. To the *Quarterly Magazine*, in which his contributors were Macaulay, Praed, Henry and Derwent Coleridge, Moultrie, and others, we have already referred (*see* p. 208, s. 135). But the works with which his name will remain more permanently associated are the *Penny Magazine*, first issued in 1832; and the *Penny Cyclopædia*, commenced in the following year, and finished in 1846. In his *Struggles of a Book against Excessive Taxation*, the author gives an interesting account of these two publications, which, however excellent, embarrassed him pecuniarily for years. Of his other magazines, periodicals, and miscellaneous works, we can only mention *William Shakespeare, a Biography*, 1842, written to accompany his *Pictorial Edition* of that dramatist's works, and the excellent

* *Quarterly Review*, July, 1861, 85 (cx.).

Popular History of England, a book which may be held to have fairly attained its author's object, as tracing out and exhibiting all the movements that have gone to form the characters of the people.

With many of Charles Knight's enterprises (the *Penny Cyclopædia* especially) was connected a writer to whom our obligations during the course of this work have been considerable. Frequent reference has been made in the notes to the valuable *History of the English Language and Literature* of **George L. Craik** (1799–1866), Professor of English Literature at Queen's College, Belfast. One of his earliest works was the *Pursuit of Knowledge under Difficulties*, 1831; begun at the suggestion of Lord Brougham. Mr. Craik was also the author of *The English of Shakespeare*; the *Romance of the Peerage*, 1849–52; and other books characterised by sound reasoning and conscientious accuracy.

141. The Dramatic Writers.—The closing words of the last chapter might fitly serve as a prelude to this too brief section of our modern literature. Jerrold and Bulwer are the only names of importance in the list of deceased dramatic authors for the last thirty years. The former, **Douglas Jerrold** (1803–57), was one of the most prompt and pungent of modern English wits. Originally a midshipman in the Royal Navy, he made his début as a dramatist in 1829, with the 'nautical and domestic drama' of *Black-Eyed Susan*; or, *All in the Downs*, produced at the Surrey Theatre, with T. P. Cooke, the actor, in the principal part of William. The piece grew in popularity, and ran for three hundred nights. 'All London went over the water, and Cooke became a personage in society, as Garrick had been in the days of Goodman's Fields. Covent Garden borrowed the play, and engaged the actor for an after-piece . . . Actors and managers throughout the country reaped a golden harvest.*' So did not, however, the author, whose profits by what enriched so many, were but small. His first successful effort was followed by the *Rent Day*, produced in 1832, and based upon Wilkie's picture; *Bubbles of the Day*, 1842, which Charles Kemble said had wit enough for three comedies; *Time Works Wonders*, 1845; and numerous other plays. Jerrold was also one of the pillars of *Punch*, and author of several novels and humorous pieces, such as *St. Giles and St. James*, 1851; *A Man Made of Money*, 1849; *Chronicles of Clovernook*, 1846; the inimitable *Caudle Lectures*, 1846; and the pathetic *Story of a Feather*, 1844.

* *Life and Remains of Douglas Jerrold*, by Blanchard Jerrold, 1859, 85.

The chief dramatic works of **Lord Lytton** are the *Lady of Lyons*, 1838; *Richelieu*, 1839; and the comedy of *Money*, 1840; all still popular on the stage (see p. 199, s. 135). Lord Lytton also published, in 1869, a rhymed comedy entitled *Walpole; or, Every Man has his Price*; and, in aid of the funds for the establishment of the Guild of Literature and Art, he wrote *Not so Bad as we Seem*, 1852, of which *Punch* wittily remarked that it was 'Not so Good as we Expected.' It did not obtain a permanent place upon the stage.

'This . . . abridgement
Hath to it circumstantial branches.'
Cymbeline, Act v. sc. 5.

APPENDIX A.

EXTRACTS

Illustrative of the Progress of the Language previous to 1600.

IN reproducing at p. 8, s. 3, Professor Craik's arrangement of the Periods of the English Language, reference was made to the difference of opinion which prevails with regard to these arbitrary divisions. Some further particulars will illustrate this more fully. In his *Lectures on the English Language* (Murray's *Student's Manual*, 1862), Mr. Marsh proposes to bring the 'Middle English Period' down as far as 1575, or twenty-five years later than Professor Craik. Professor Morley, in his *English Authors*, i., part 2, 611, inclines to Sir Frederic Madden's arrangement:—'Semi-Saxon' [or Broken English], 1100—1230; 'Early English,' 1230—1330; 'Middle English,' 1330—1500; '*Later English*,' 1500—1600; and from thence 'Modern English.' In Dr. Morris's *Historical Outlines of English Accidence*, 1872, the periods are given as follow:—

1.	English of the First Period	. . .	A.D. 450—1100
2.	" " Second "	. . .	1100—1250
3.	" " Third "	. . .	1250—1350
4.	" " Fourth "	. . .	1350—1460
5.	" " Fifth "	. . .	1460—1873

Dr. Morris's English of the 1st, 2nd, and 3rd Periods corresponds very nearly to Professor Craik's 'Original,' 'Broken,' and 'Early English,'—the difference between them lying in his arrangement of the latter's 'Middle' and 'Modern English' Periods. In the *Athenæum* of February 16, 1873, the Rev. Walter W. Skeat proposed a modification

of Dr. Morris's scheme, based upon the kings' reigns; to this Mr. F. J. Furnivall replied by a suggestion, which may be formulated as follows:—

1. Anglo-Saxon . . . A.D. 450—1100
2. *Transition-English* . . . 1100—1250 Period of Disintegration.
3. Early English . . . 1250—1526 New Testament printed.
4. Middle English . . . 1526—1674 Death of Milton.
5. Modern English . . . 1674—1873

The foregoing will establish that want of unanimity among the authorities which makes the selection of any one scheme an optional matter. No attempt has, therefore, been made to distribute the following extracts under 'Periods.' They are simply arranged in the order of their production or publication.* The Anglo-Saxon letters employed are þ = *th* in *thin*, and ð = *th* in *then*. Þ is the capital in the one case, Ð in the other; ȝ = *g* or *y*. The character þ signifies 'that.' For any further information that may be necessary, the reader is referred to the *Essentials of Anglo-Saxon Grammar*, prefixed to Payne's *Studies in English Prose*.

EXTRACT I.

A.D. 600 (†)

OPENING LINES OF 'BEOWULF.'

[The alliteration is shown by italics. See p. 12.]

'Hwæt we Gár-Dena,
in gear-dagum,
þéod-cýninga,
þrým ge-frunon—
hú ȝa Æþelingas
ellen fremedon—

'Lo! we of-the-Gar-Denes
In the days-of-yore,
Of the people-kings,
Glory have-heard—
How the Athelings
Strength-promoted—

* The following tabular statement of the above will perhaps aid the reader:—

Periods as on page 8, Sect. 3.	Craik.	Morley.	Morris.	Furnivall.
1. Original English .	600-1100	..	450-1100	450-1100
2. Broken English .	1100-1250	1100-1280	1100-1250	1100-1250
3. Early English .	1250-1350	1280-1380	1250-1350	1250-1526
4. Middle English .	1350-1550	{ 1380-1500 1500-1600† }	1350-1460	1526-1674
5. Modern English .	1550-1873	1600-1873	1460-1873	1674-1873

† 'Later English,' v. *supra*

oft Scyld Soefing
 scaepen (a) þreatum,
 monegum mægþum,
 meoðo-setla of-teáh—
 egsode eorl—
 syððan ærest wearð
 fea-scaft funden;
 he þæs frofre ge-bá(d)
 weóx under wolcnum
 weorð-mýndum þáh;
 oð þest him æg-hwylc
 þara ymb-sittendra
 ofer hron-ráde,
 hýran soolde,
 gomban gyðan—&c.'

Of Scyld Soefing
 Of enemies to-the-hosts,
 To many nations,
 The mead-settles off-drove—
 The earl terrified—
 Since erst was
 Fee-ship found—
 He for this prosperous bided,
 Waxed under welkin,
 With worth-memorials throve,
 Till him each
 Of the around-sitters,
 Over the whale-road,
 Hear should,
 Tribute pay—&c.'

[Quoted in Latham's *Hand-book of the English Language*, 1864,
 pp. 209-10.]

EXTRACT II.

A.D. 900 (?)

THE ACTS OF SEVERUS, by KING ALFRED. [See p. 13.]

'Æfter þam þe Romeburh getim-
 bred þæs Dooc. wintra and xlii. feng
 Severus to Romana anwealde. and hine
 hæfde xvii. gear.' He besæt Percen-
 nius on anum fæstenne. oð he him on
 hand eode. and he hine siððon het of-
 elean. forþon he wolde ricsian on Sirie
 and on Egipte. Æfter þam he ofaloh
 Albinus þone man on Gallum. forþon
 þe he eac wolde on hine winnan.
 Siððon he for on Brytannie. and þær
 oft gefeahht wið Peohtas and wið
 Scoettas. ær he Bryttan mihte wið hi
 bewerian. and het ænne weall þwýres
 ofer eall þat land asettan fram sæ oð
 sæ. and raðe þæs he gefor on Eoferwic
 ceastre.'

'After Rome had been built nine
 hundred and forty-three years, Severus
 succeeded to the dominion of the
 Romans, and had it seventeen years.
 He besieged Pescennius in a fortress,
 until he surrendered to him, and he
 afterwards commanded him to be
 slain, because he would reign in Syria
 and in Egypt. After that, he slew the
 man Albinus in Gaul, because he also
 would war against him. He after-
 wards went to Britain and there often
 fought against the Picts and Scots,
 before he could protect the Britons
 against them; and commanded a wall
 to be constructed across over all that
 land from sea to sea; and shortly after,
 he died in the city of York.'

[Thorpe's *Translation of King Ælfred's Version of Orosius*
 (Bohn's *Antiquarian Library*), 1853, 486-7.]

EXTRACT III.

A.D. 937.

THE BATTLE OF BRUNANBURH.

[Gained in 937 by King Athelstane and his brother, Edmund
 Atheling, over the Irish Danes under Anlaf, and the Scots under

Constantine of Scotland. The following are parts only of the poem.
See p. 11, and p. 181, s. 119.]

'Hettend crungun
 Sceotta leoda
 and scipiotan
 fæge feollan.
 Feld dænnede
 seogas hwate
 siðþan sunne up
 on morgen tid
 mære tungol
 glad ofer grundas
 Godes condel beorht
 eces Drihtnes
 oð sio aþele gesceaft
 sah to setle.'

'Gewitan him þa Norþmen
 nægled cnearrum
 dreorig daraða laf
 on dingas mere
 ofer deop wæter
 Difelin secan
 and eft hira land
 sæwisc mode.
 Swilce þa gebroþer
 begen setsamne
 cyning and sēpling
 cyppe sohton
 Wessexena land
 wiges hreamige.
 Letan him behindan
 hræ bryttian
 saluwig padan
 þone sweartan hræfn
 hyrned nebban
 and þane hasewan padan
 earn settan hwit
 æses brucan
 grædigne guðhafoc
 and þæt græge deor
 wulf on wealde.
 Ne wærð wæl mare
 on þis eiglande
 æfer gieta
 folces gefylled
 beforan þissum
 sweordes ecgum
 þæs þe us secgað bec
 ealde uðwitan

'The foes lay low,
 the Scots' people,
 and the shipmen
 death-doom'd fell.
 The field stream'd
 with warriors' blood [or sweat],
 what time the sun up,
 at morning tide,
 the glorious star,
 gilded o'er grounds,
 God's candle bright,
 the eternal Lord's,
 until the noble creature
 sank to its setting.'

'Departed then the Northmen
 in their nail'd barks,
 the darts' gory leaving,
 on the roaring sea,*
 o'er the deep water,
 Dublin to seek,
 Ireland once more,
 in mind abash'd.
 Likewise the brothers,
 both together,
 king and ætheling,†
 their country sought,
 the West Saxons' land,
 in war exulting.
 They left behind them,
 the carcasses to share,
 with pallid coat,
 the swart raven,
 with horned neb,
 and him of goodly coat,
 the eagle [or *erne*] white behind,
 the carrion to devour,
 the greedy war-hawk,
 and that grey beast,
 the wolf in the weald.
 No slaughter has been greater
 in this island
 ever yet
 of folk laid low,
 before this,
 by the sword's edges,
 from what books tell us,
 old chroniclers,

* This is stated by the Translator to be a conjectural rendering of 'on dynges mere.'

† Athelstane and Edmund.

sippan eastan hider
Engle and Seaxe
up becoman
ofer brad brimn
Brytene sohtan
wianc wigmipas
Wealles ofercoman
eorlas arhwate
eard begeatan.*

since hither from the east
Angles and Saxons
came to land,
o'er the broad seas
Britain sought,
proud war-smiths,
the Welsh o'ercome,
men for glory eager,
the country gain'd.

[*Anglo-Saxon Chronicle*, 1861, i. 202-8, ii. 86-8; Thorpe's Translation, Rolls Collection.]

EXTRACT IV.

A.D. 1000 (?)

THE GRAVE. [The Speaker is Death. See p. 13.]

'De wes bold gebyld
Er þu iboren were;
De wes mold imynt
Er þu of moder come.
De hit nes no idlht,
Ne ðeo deopnes imeten;
Nes til iloced,
Hu long hi ðe were,
Nu me ðe bringað
Wer þu beon scealt,
Nu me sceal ðe meten
And ða mold seoðða:
Ne bið no ðine hus
Healice itimbred,
Hit bið unheh and lah;
Ðonne þu bist ðerinne,
De helewages beoð lage,
Sidwages unhege.
De rof bið ybild
Dele brost full neh,
Swa þu scealt in mold
Winnen ful cald,
Ðimme and deorcæ.
Ðet clen fulst on hod.
Ðurelas is ðæt hus,
And deorc hit is wiðinnen;
Ðær þu bin fest bidyte,
And Deað herð ða cæge.
Leðlic is ðæt eorð hus,
And grim inne to wunien.
Ðer þu scalt wunien,
And wurmes ðe to-deleð.

'For thee was a house built
Ere thou wast born,
For thee was a mould shapen
Ere thou of mother camest.
Its height is not determined,
Nor its depth measured,
Nor is it closed up
(However long it may be)
Until I thee bring
Where thou shalt remain,
Until I shall measure thee
And the sod of earth.
Thy house is not
Highly timbered,
It is unhigh and low;
When thou art in it
The heel-ways are low,
The side-ways unhigh.
The roof is built
Thy breast full nigh;
So thou shalt in earth
Dwell full cold,
Dim, and dark.

Doorless is that house,
And dark it is within;
There thou art fast detained,
And Death holds the key.
Loathly is that earth-house,
And grim to dwell in;
There thou shalt dwell
And worms shall share thee

* The Saxon text is that of the folio belonging to the library of Corpus Christi College, Cambridge (C.LXXXIII.).

Dus ðu bist ileyð,
 And laðest ðine fronden,
 Nefst ðu nenne freond
 Ðe ðe wille faren to,
 Ðæt æfre wule lokien
 Hu ðe ðæt hus ðe like,
 Ðæt æfre undon
 Ðe wule ða dure
 And ðe æfter haten;
 For sone ðu bist ladlic,
 And lad to iseonne.'

Thus thou art laid
 And leavest thy friends;
 Thou hast no friend
 That will come to thee,
 Who will ever enquire
 How that house liketh thee,
 Who shall ever open
 For thee the door
 And seek thee,
 For soon thou becomest loathly,
 And hateful to look upon.'

[*Illustrations of Anglo-Saxon Poetry*, by J. J. Conybeare, 1826, pp. 271-3.]

EXTRACT V.

A.D. 1140 (?)

CLOSE OF THE 'ANGLO-SAXON CHRONICLE.' [See p. 14.]

'MILLESIMO. CXXXVII. Dis gære for þe k. Steph. ofer sæ to Normandi. and þer wes underfangen. forði þ hi uuenden þ he sculde ben alsuic alse þe eom was. and for he hadde get his tresor. ac he todeld it and scatered sotlice. Micol hadde Henri k. gadered gold and syluer. and na god ne dide me for his saule tharof. þa þe king S. to Engal. com þa macod he his gadering set Orenesford. and þar he nam þ ʒ Roger of Sereberi, and Alex. ʒ of Lincol. and te Canceled Roger hisse neunes. and dide alle in prisun. til hi iafen up here castles. þa þe suikes undergæton þ he milde man was. and softe. and god. and na justise ne dide. þa diden hi alle wunder. He hadden him manred maked, and athes suoren. ac hi nan treuthe ne heolden. alle hi wæron forsworen. and here treotnes forloren. for sauric rice man his castles makede and agænes him heolden. and tylden þe land ful of castles.' 'Nu we willen sægen sum del wat belamp on Stephne kinges time. On his time þe Iudeus of Noruic bohton an Kristen cild before Estren. and pineden him alle þe ilce pining þ ure Drihten was pined. and on Lang Fredæi him on rode hengen. for ure Drihtines lunc. and sythen byrieden him. Wenden þ it sculde beri forholen. oc ure Drihten

'AN. MCXXXVII. In this year king Stephen went over sea to Normandy, and was there received; because they imagined that he would be such as his uncle was, and because he had got his treasure: but he distributed it and scattered it foolishly. Much had king Henry gathered of gold and silver, and no good was done for his soul thereof. When king Stephen came to England (a. 1139), he held an assembly at Oxford, and there he took the bishop Roger of Salisbury, and Alexander bishop of Lincoln, and the chancellor Roger, his nephew, and put them all into prison, till they gave up their castles. When the traitors perceived that he was a mild man, and soft, and good, and did no justice, then did they all wonder. They had done homage to him, and sworn oaths, but had held no faith; they were all forsworn, and forfeited their troth; for every powerful man made his castles, and held them against him; and they filled the land full of castles.' 'Now we will say a part of what befel in king Stephen's time. In his time the Jews of Norwich bought a Christian child before Easter, and tortured him with all the same torture with which our Lord was tortured; and on Long-friday (i.e. Good Friday) hanged him on a rood, in love (? hatred) to us

atwede þ he was hali marty. and te
munekes him namen, and bebyried
him heglíce in þe minstre. and he
maket þur ure Drihtin wunderlice
and manifealdlice miracles, and hatte
he S. Willelm.'

Lord, and afterwards buried him.
They imagined that it would be con-
cealed, but our Lord showed that he
was a holy martyr. And the monks
took him and buried him honourably
in the monastery; and through our
Lord he makes wonderful and mani-
fold miracles, and he is called St.
William.'

[*Anglo-Saxon Chronicle*, 1861, i., 382-3; ii., 230-2; Thorpe's
Translation, Rolls Collection.]

EXTRACT VI.

A.D. 1200.

THE DREAM OF BRUTUS. By LAYAMON.

[Brutus, great-grandson of Æneas, is banished from Italy for
slaying his father Silvius. In the Island of Leogice (conjectured,
without much probability, to be Leucadia or Lycia) he has a dream
of Albion, in which he ultimately settles, and builds New Troy, or
Trinovant, called afterwards Kaerlud by his successor Lud, and
then Lunden or Lundres. See p. 25.]

þa þuhte him on his sweafne :
þar he on slepe læl.
þæt his lauedi Diana :
hine leoflice biheolde.
mid wunsume leahtren :
wel heo him bi-hihte.
and handlice hire hond :
on his heued leide.
and þus him to seide :
þar he on slepe lai.
Bi-gende France I þæt west :
þu scalt finden a wunsum lond.
þæt lond is bi-urnan mid þære see ;
þar on þu scalt wrþan sael.
þar is fugel þar is fisc :
þer wuniað feire deor.
þar is wode þar is water :
þar is wilderne muchel.
þæt lond is swiþe wunsum :
weallen þer beoð feire.
wuniað I þon londe :
eotantes swiþe ströge,
ALEXON hatte þæt lond :
ah leode ne beoð þar nane.
þer to þu scalt teman :
and a newe Troje þar makian.
þer seol of þine cunne :

Then seemed it to him in his dream,
where he asleep lay,
that his lady Diana
beheld him lovingly,
with winsome smiles,
well she him promised,
and courteously her hand
on his head laid,
and thus to him said,
where he asleep lay :
'Beyond France, in the west,
thou shalt find a winsome land ;
the land is by the sea surrounded
thereon thou shalt prosper.
There is fowl, there is fish ;
there dwell fair deer ;
there is wood, there is water ;
there is much desert ;
the land is most winsome
springs there are fair ;
dwell in the land
Rotens [*giant's*] most strong
ALEXON is the land named,
but men are there none.
Thereto thou shalt proceed,
and a new Troy there make ;
there shall of thy kin

king-beorn arisen.
and soð þin mære kun :
wælden þus londas.
geond þa weorlð beon fliæged :

and þu beo hæd and isund.
þæ awoc Brutus :
wel was hi on life.
He þoute of his sweþne :
and hou þe læfdi him sæide.
mid muchelere lufe :
he seide hit his leoden.
hu him imette :
and þa læfdi hine igrette.

royal progeny arise,
and thy powerful kin
shall rule this land ;
over the world they shall be cele-
brated,
and thou be whole and sound.'—
Then awoke Brutus ;
well was he alive !
He thought of his dream,
and how the lady said to him ;
with much love
he told it to his people,
how he had dreamt
and the lady greeted him.

[*Layamon's Brut ; or, Chronicle of Britain* (MS. Cott. Calig. A. ix., v. 1222-61), by Sir Frederic Madden, 1847, i., 52-4.]

EXTRACT VII.

A.D. 1250 (?)

THE FINDING OF CHRIST IN THE TEMPLE.

By ORM, or ORMIN. [See p. 25.]

' & tegg þa weundenn eft onngan
þatt dere oðlð to sekenn,
& comenn eft till gerraaleam
To sekenn himm þær bʀunenn.
& tegg him o þe þridde dagg
þær fundenn i þe temple
Bitwenenn þatt Judasakenn flooc
þatt læredd was o boke ;
& tære he satt to fraggnenn hemm
Of þeggre bokess lare,
& alle þatt himm herrdenn þær,
Hemm þuhhte mikell wunderr
Of þatt he was full gæp & wis
To swarenn & to fraggnenn.
& Sænte Marge comm till himm
& seggde himm þuss wiþþ worde
Whi didest tu, lef sune, þuss
Wiþþ us, for us to swennkenn ?
Witt hafenn sohht te widewhar
Icc & ti faderr þaþe
Wiþþ serrhfull herrte & sarig mod,
Whi didest tu þiss dede ?
& tanne seggde Jesu Crist
Till þaþe þuss wiþþ worde
What was guw swa to sekenn me,
Whatt was guw swa to serrghenn ?

' And they then turned back again
that dear oðlð to seek,
and came again to Jerusalem,
to seek him there within.
and they him on the third day
there found in the temple
among the Jewish flock
that learned was in book ;
and there he sat to ask them
of their book's lore,
and all that him heard there,
them thought much wonder
of that he was full shrewd and wise
to answer and to ask.
and Saint Mary came to him
and said [to] him thus with word.
Why didst thou, dear son, thus
with us, for us to trouble ?
we-two have sought thee wide-where
I and thy father both
with sorrowful heart and sorry mood,
why didst thou this deed ?
and then said Jesus Christ,
to both thus with word,
what was [there to] you so to seek
me,
what was [there to] you so to
sorrow ?

Ne wiste ge nohht tatt me birrþ
 Min faderr wille forþenn ?
 Ne þatt me birrþ beon hoghefull
 Abutenn hise þingess ?
 & tegg he mihtenn nohht tatt word
 get ta wel underrstanndenn ;
 & he þe gede forþ w. þþ hemm
 & dide hem heore wille
 & comm wiþþ hemm till Nazareþ,
 Swa summ þe Goddspell kipeþþ,
 & till hemm baþe he lutte & bæh

þurh soþfast herrsumnnesse
 & was wiþþ hem till þatt he wass
 Off þritig winnterr elde.'

not wist ye not that me becomes
 my father's will [to] do ?
 nor that me becomes [to] be careful
 about his things ?
 and they might not that word
 yet then well understand ;
 and he then went forth with them
 and did them their will,
 and came with them to Nazareth,
 so as the Gospel saith,
 and to them both he obeyed and
 bowed
 through soothfast obedience,
 and was with them till that he was
 of thirty winters' age.'

[*The Ormulum*, edited from the original MS. in the Bodleian, by R. M. White, 1852, i., pp. 310, ll. 8925—8964. The Modern version is from Marsh's *Origin and History of the English Language*, 1862, 183—5.]

EXTRACT VIII.

A.D. 1340 (?)

KING ARTHUR AND THE ROUND TABLE.

By ROBERT OF BRUNNE. [See p. 26.]

He toke so mykille of curtasie
 Withouten techyng of any him bie,
 þat non myght con more,
 Noþer þorgh kynde, ne creste of
 lore.

In alle ansuere he was fulle wys,
 Of alle manhede he bare þe pris ;
 Of non þat tyme was sulke speche
 þat tille his noblele mot reche,—
 Not of þe emperour of Rome,—
 þat he ouer him bare þe blome ;
 In alle mannere þat kyng suld do,
 None oþer had grace þerto,
 He herd neuer speke of knyght
 þat losed was of dedes wyght,
 þat he ne gurned him to se,
 And for to haf of him mercy ;
 If he for mede serue him wold,
 He ne left for siluer ne for gold.
 ¶ For his barons þat were so bold,
 þat alle þe world pris of told,—

For no man wist who was best
 Ne in armes doubttest,—
 Did he ordeyn þe rounde table
 þat men telle of many fable.
 At þer burde and tyme of mete,
 Alle þo douhty knyghtes suld ete,
 Non sat within, non sat withoute,
 Bot alle euer round aboute ;
 Non sat first, non sat last,
 But pere by perð euer kast ;
 Non sat he, non sat lawe,
 But alle euenly for to knawe ;
 Non was set at þe ende,
 But alle o round, and alle were hende ;
 Non wist who of þan most was,
 For þei sat alle in compas ;
 Alle at ons, doun þei siten,
 At ons ros, whin þei had eten ;
 All were serued of a seruys,
 Euenli alle of on assise.'

[Quoted in Appendix V. to Preface to the *Handlyng Synne*, edited by F. J. Furnivall for the Roxburghe Club, 1862, xxxviii.—xxxix.]

EXTRACT IX.

A.D. 1346.

THE BATTLE OF NEVILLE'S CROSS.

By LAURENCE MINOT.

['The ninth song,—perhaps the most spirited of them all,—commemorates the battle of Nevile's Cross, and the defeat and capture of king David Bruce . . . It was by the counsel of Philippe of Valois that the Scots invaded England, we are told, and they were so confident in the belief that all the fighting men had been carried out of England to the French wars, that king David talked of descending from his horse at the palace of Westminster.' Wright, *Introduction*, xxiv. The following is part only of the ballad. See p. 27.]

'Sir David the Bruse
Said he suld fonde [*try*]
To ride thurgh all Ingland,
Wald he nocht wonde [*stay*];
At the Westminster hall
Suld his stedes stonde,
Whils oure king Edward
War out of the [*l*]onde [*land*].
But now has Sir David
Missed of his merkes [*marks*],
And Philip the Valays,
With all thaire grete clerkes.

'Sir Philip the Valais,
Suth [*truth*] for to say,
Sent unto sir David
And faire gan him pray,
At ride thurgh Ingland
Thaire fomen to flay,
And said, none es at home
To let hym the way.
None letes him the way
To wende whore he will;
Bot [*But*] with schilperd [*shepherd*]
 staves
Fand he his fill.'

'When sir David the Bruse
Satt on his stede,
He said of all Ingland
Haved he no drede.
Bot hinde John of Coupland,
A wight [*active*] man in wede,
Talked to David,
And kend [*taught*] him his crede.

There was sir David
So dughy in his dede,
The faire toure of London
Haved he to mede [*reward*].

'Sone than was sir David
Brought unto the toure,
And William the Dowglas,
With men of honowre.
Full swith [*swift*] ready servis
Fand thai thare a schowre [*battle*]
For first thai drank of the swete,
And senin [*then*] of the sowre.
Than sir David the Bruse
Makes his mone,
The faire coroun of Scotland
Haves [*has*] he forgone.'

'The pride of sir David
Bigon fast to slaken;
For he wakkind the were [*saw*]
That held him self waken.
For Philip the Valaise
Had he brede baken,
And in the toure of London
His ines [*lodging*] er taken.
To be both in a place
Thaire forward [*promise*] thai
nomen [*took*];
But Philip fayled thare,
And David es [*is*] cumin.'

'The Scottes, with thaire falschede,
Thus went thai about
For to win Ingland
Whils Edward was out.

For Cuthbert of Dorem
Haved that no dout [*fear*];
Tharfore at Nevel Oros
Law gan that lout [*bend*].

Thare louted thal law [*low*],
And leved allane.
Thus was David the Bruze
Into the toure tane.'

[*Political Poems and Songs relating to English History* (Accession of Edw. III. to that of Ric. III.). Edited by Thomas Wright, 1859 i., 84-7, Rolls Collection.]

EXTRACT X.

A.D. 1356.

THE LADY OF THE LAND.

By SIR JOHN MANDEVILLE.

[Under the title of *The Daughter of Hippocrates*, but with a less tragic termination, the following legend has been retold in the *Indicator*, by Leigh Hunt, who says in a note that it is 'founded on a tradition still preserved in the island of Cos.' It is also one of the tales in *The Earthly Paradise* of our latter Chaucer—William Morris. See p. 40.]

'And thanne passen Men thorghe the Isles of Colos & of Lango [*Cos*]; of the whiche Iles Ypocras [*Hippocrates*] was Lord offe. And some Men seyn, that in the Isle of Lango is zit the Doughtre of Ypocras, in forme & lykenesse of a gret Dragoun that is an hundred Fadme of lengthe, as Men seyn: For I have not seen hire. And thei of the Iles callen hire, Lady of the Lond. And sche lyethe in an olde Castelle, in a Cave, and schewethe twyes or thryes in the Zeer. And sche dothe non harm to no Man, but sif Men don hire harm. And sche was thus chaunged and transformed, from a fair Damysle, in to lyknesse of a Dragoun, be a Goddesse, that was clept Deane [*Diana*]. And Men seyn, that sche schalle so endure in that forme of a Dragoun, unto the tyme that a Knyghte come, that is so hardy, that dar come to hire & kisse hire on the Mouthe: And then schalle sche turne asen to hire owne Kynde, & ben a woman asen: But afre that sche schalle not liven longe. . . . And . . . a songe Man, that wiste not of the Dragoun, wente out of a Schipp, & went thorghe the Ile, till that he come to the Castelle, and cam in to the Cave; & wente so longe, til that he found a Chambre, and there he saughe a Damysle, that kembed hire Hede, and lokede in a Myrour; & sche hadde meche Tresoure abouten hire. . . . And he abode, till the Damysle saughe the Schadewe of him in the Myrour. And sche turned hire toward him, & asked hym, what he wolde. And he seyde, he wolde ben hire Limman or Paramour. And sche asked him, sif that he were a Knyghte. And he seyde, nay. And than sche seyde, that he myghte not ben hire Lemman: But sche bad him gon asen unto his Felewes, & make him Knyghte, & come agen upon the Morwe, & sche scholde come out of the Cave before him; and thanne come & kysse hire on the Mowthe, & have no Drede; for I schalle do the no maner harm, alle be it that thou see me in Lyknesse of a Dragoun. For thoughe thou see me hidouse & horrible to loken onne, I do the to wytene, that it is made be Enchauntement. For withouten doute, I am non other than thou seest now, a Woman; and therfore drede the noughte. And sif thou kysse me, thou schalt have alle this Tresoure, & be my Lord, and Lord also of alle

that Ile. And he departed fro hire & wente to his Felowes to Schippe, and feet make him Knyghte, & cam asen upon the Morwe, for to kysse this Damysle. And when he saughe hire comen out of the Cave, in forme of a dragoun, so hidouse & so horrible, he hadde so grete drede, that he fleyghe asen to the Schippe; & sche folowed him. And when sche saughe, that he turned not asen, she began to crye, as a thing that had meche sorwe; and thanne sche turned asen, in to hire Cave; and anon the Knyghte dyede.' *

[*The Voiage and Travaile of Sir John Maundeville, Kt.*, Halliwell's Reprint, 1866, pp. 23-25.]

EXTRACT XI.

A.D. 1377.

THE DESCRIPTION OF SLOTH. By WILLIAM LANGLAND.

[*Accidia*, or Sloth, is a 'priest and parson.' He goes to sleep over his prayers, and is awaked by Repentance. See p. 30, and p. 49.]

"What! awake, renke! [man]" quod repentance "and rape þe [make haste] to shrifte."

¶ "If I shulde deye bi þis day · me list noughe to loke;
I can [know] noughe perfitly my pater noster · as þe prest it syngeth,
But I can [know] rymes of Robyn hood · and Randolf erle of Chestre,
Ac neither of owre lorde ne of owre lady · þe leste þat euere was made.
¶ I haue made voves fourty · and for-gete hem on þe morne;
I parfourned neuere penaunce · as þe prest me higte,
Ne rygte sori for my synnes · get was I neuere,
And gif I bidde any bedes · but if it be in wrath,
þat I telle with my tonge · is two myle fro myne herte.
I am occupied eche day · haliday and other,
With ydel tales atte ale · and otherwhile in cherches;
Goddess payne and his passioun · ful selde þynke I þere-on.
¶ I visited neuere fiele men · ne fettered folke in puttes [dungeons],

* 'And as it came on towards him, with its teeth
The body of a slain goat did it tear,
The blood whereof in its hot jaws did seethe,
And on its tongue he saw the smoking hair;
Then his heart sank, and standing trembling there,
Throughout his mind wild thoughts and fearful ran,
"Some fiend she was," he said, "the bane of man."

* 'Yet he abode her still, although his blood
Curdled within him: the thing dropped the goat,
And creeping on, came close to where he stood,
And raised its head to him, and wrinkled throat,
Then he cried out and wildly at her smote,
Shutting his eyes, and turned and from the place
Ran swiftly, with a white and ghastly face.
* * *

* 'Meanwhile the dragon, seeing him clean gone,
Followed him not, but crying horribly,
Caught up within her jaws a block of stone
And ground it into powder, then turned she,
With cries that folk could hear far out at sea,
And reached the treasure set apart of old,
To brood above the hidden heaps of gold.'

Morris, *The Earthly Paradise, The Lady of the Land*, pp. 524-5.

I have leuere here [*hear*] an harlotrie [*buffoonery*] · or a somer game of souteres
 [*shoe-makers*],
 Or leeynges [*lyings*] to langhe at · and belye my neighbore,
 Pan al þat euere Marke made · Mathew, John, & lucas.”

¶ “ I haue be prest and parsoun · passynge thretti wynter,
 Irete can I neithir solfe [*sol-fa*] ne syng · ne seyntes lyues rede,
 But I can fynde in a felde · or in a fourlonge an hare,
 Better þan in *beatus vir* · or in *beati omnes*
 Construe oon clause wel · and kenne it to my parochienes.” *

[*The Vision of William concerning Piers the Plowman*, &c., by William Langland; text of 1377, edited by the Rev. Walter W. Skeat, M.A. (*Early English Text Society*), 1869, pp. 78-80.]

EXTRACT XII.

A.D. 1380.

THE PARABLE OF THE TARES IN THE WHEAT.

By JOHN WYCLIF. [See p. 40; see also pp. 238 and 239.]

‘ Another parable Jhesus putte forth · to hem, seyinge, The kyngdam of heuenes is maad liche to a man, that sew good seed in his feild. But, when men slepten, his enmye came, and sew aboute dernel, · or *cotil* [*tares*], in the midil of whete, and wente away. Sothely when the herbe hadde growid, and maad fruyt, thanne the dernel, · or *cotil*, apperiden. Forsothe the seruauntis of the husbondeman · comynges nig, · seiden to hym, Lord, wher thou hast nat sowen good seed in thi feild? wher of than hath it dernel, · or *cotil*? And he seith to hem, The man enmye hath don this thing. Trewly the seruauntis seiden to him, Wolt thou we go, and gedren hem? And he saith, Nay, lest perauenture ge gedrynge dernel, · or *cotils*, draw vp by the roote togidre with hem and the whete. Suffre ge · hem bothe waxe til to rype · corne; and in tyme of rype corn I shal sele to reperis, First gedre gee · to gedre dernel, · or *cockilis*, and byndeth hem to gidre in knytcilis, · or *smale bundelis*, for to be brent, but gedere ge whete in to my berne.’

[*The Holy Bible* in the earliest English versions, made from the Latin Vulgate by John Wycliffe and his followers; edited by the Rev. Josiah Forshall and Sir Frederic Madden, 1850, iv., 34-5.]

* Cf. Chancer's ‘poor parson of a town’ :—
 ‘ Wyd was his parisch, and houses fer asonder,
 But he ne latte not for reyne ne thonder,
 In siknesse nor in meschief to visite
 The ferreste in his parische, moche and lite,
 Upon his feet, and in his hond a staf.
 This noble ensample to his sheep he yaf
 That first he wroughte, and after that he taughte
 Out of the gospel he tho wordes caughte,
 And this figure he addede eek therto,
 That if goldes ruste, what schal yren doo?

‘ He was also a lerned man, a clerk
 That Cristes gospel trewely wolde preche;
 His parischens devoutly wolde he teche.’

(Prologue to the *Canterbury Tales*.)

EXTRACT XIII.

A. D. 1387.

THE SUBSTITUTION OF ENGLISH FOR FRENCH.

By JOHN OF TREVISA. [See pp. 29 and 40.]

'This apairyng [injuring or impairing] of the birthe tonge [the mother tongue, English] is by cause [because] of twey [two] thingis: oon is for [by reason that] children in scoles, agenes [against] the usage and maner of alle other nacouns, beth [are] compelled for to leive her [their] owne langage, and forto constrewe her lessouns and her thinges a [into] Frensche, and haveth siththe [have since] that the Normans come first into England. Also gentil mennes children beth ytaught forto speke Frensche from the tyme that thei beth rokked in her cradel and kunneth [know how to] speke and playe with a childes brooche. And uplon-dishe [rustic] men wol likne hem self [themselves] to gentil men, and fondith [endeavour] with grete bisynesse [pains] for to speke Frensche for to be the more ytolde of [reckoned of].

'This maner was myche yused tofore [before] the first moreyn [murraïn or plague,—probably that of 1348] and sithth [since] some del ychaungide [somewhat changed]. For John Cornwalle, a meastre of gramer, ohaungide the lore [learning] in gramer scole and construccion [construing] of Frensche into Engliche and Riohard Feneriche lerned that maner techyng [manner of teaching] of hym. So that now, the yere of oure Lord a thousand three hundred foure score and fyve, of the secunde Kyng Rychard after the conquest nyne [i.e., the ninth year of the reign of Richard II.] in alle the gramer scoles of Englonde, children levethe Frensch, and construneth and lerneth an [in] Engliche, and haveth thereby avauntage in oon side and desavauntage in another. Her [their] avauntage is, that thei lerneth her gramer in lasse tyme than children were wont to do. Desavauntage is, that now children of gramer scole kunneth [know] no more Frensch than can her lifte [knows their left] heele. And that is harm for hem [them], and thei schul [if they shall] passe the see and travaille in straunge londes, and in many other places also. Also gentil men haveth now mych ylefte [left-off] forto teche her children Frensche.'

[Trevisa's translation of Higden's *Polychronicon*, 1387, as quoted in Payne's *Studies in English Prose*, 1868, 33-4.]

EXTRACT XIV.

A.D. 13—(?)

THE VISION OF PHILOSOPHY.

By GEOFFREY CHAUCER.

[Boëthius, 470?–524 (from whom the following extract is translated), was a Roman patrician, imprisoned by the Emperor Theodoric. During his confinement he wrote his treatise, *De Consolatione Philosophiæ*. Chaucer's version was preceded by one ~~in~~ King Alfred. See pp. 36 and 13.]

'In þe mene while þat I stille recordede þise þinges wip my self [*his opening complaint*], and markede my wepli compleynte wip office of poyntel [*style*]. I saw stondyng above þe heygte of my heued a woman of full greet reuerence by semblaunt hir eyen brennyng and clere seing ouer þe comune mygt [*might*] of men. wip a lifly colour and wip swiche vigoure and strenkeþ [*strength*] þat it mygte not be emptid [*exhausted*]. ¶ Al were it so þat sche was ful of so greet age. þat menne wolde not trowe in no manere þat sche were of oure elde. Þe stature of hir was of a doutous ingement. for sumtyme sche constreynede [*contracted*] and schronk hir seluen lyche to þe comune mesure of men. and sumtyme it semede þat she touchede þe heuene wip þe heygte of hir heued, and when sche hef [*raised*] hir heued heyer sche percede þe selue heuene. so þat þe sygt of men loking was in ydel [*in vain*]. ¶ Hir cloþes weren makid of rygt delye [*thin*] predes and subtil craft of perdurable [*lasting*] matere. þe wyche cloþes sche hadde wounen wip her owen hondes : as I knewe wel attir by hir selfe. declaryng and shewyng to me þe beaute. þe wiche cloþes a derkenes of aforleten [*neglected*] and dispised elde hadde duskid and dirkid as it is wont to dirken [*darken*] by-smoked [*be-smoked*] ymages. &c.'

[Chaucer's *Translation of Boethius's 'De Consolatione Philosophiae,'* edited, from the Additional MS. 10,340 in the British Museum, by Dr. R. Morris (*Early English Text Society*), 1868, 5.]

EXTRACT XV.

A.D. 1390.

THE PORTRAIT OF THE SCHIPMAN.

By GEOFFREY CHAUCER. [See p. 37.]

'A Schipman was ther, wonyng [*dwelling*] fer by waste :
 For ought I woot, he was of Dertemouthe.
 He rood upon a rouncey [*horse*], as he couthe,
 In a gowne of faldyng [*coarse cloth*] to the kne. 2
 A daggere hangyng on a laas [*lace, lanyard*] hadde he
 Aboute his nekke under his arm adoun.
 The hootesomer hadde maad his hew al broun ;
 And certainly he was a good felawe.
 Ful many a draught of wyn had he drawe
 From Burdeaux-ward, whil that the chapman sleep.
 Of nyce conscience took he no keep.
 If that he foughte, and hadde the heigher hand,
 By water he sente hem hoom to every land.
 But of his craft to rikne wel the tydes,
 His streames and his dangers him bisides,
 His herbergh [*harbour*] and his mone [*moon*] his lodemenage [*piloteage*],
 Ther was non such from Hulle to Cartage.
 Hardy he was, and wys to undertake ;
 With many a tempest hath his berd ben schake,
 He knew wel all the havenes, as thel were,
 From Scotland [*or Gottland*] to the cape of Fynestere,
 And every cryk in Bretayne and in Spayne ;
 His barge y-clepuð was the Magdelayne.'

We get a further glimpse of this sun-burned mariner in the prologue to his tale. The host, with a brace of oaths, calls upon the parson :—

' The Person him answerde : "*Benedicite !*
 What eyleth the man, so synfully to swere ?"
 Our Ost answerd : " O Jankyn, be ye there ?
 Now goode men," quod our Oste, " herkneth me.
 I smel a loller [*lollard*] in the wind," quod he,
 " Abideth for Goddes digné passion,
 For we schul have a predicacion ;
 This loller heer wolde prechen us somewhat."
 " Nay by my father soule ! that shal he nat,"
 Sayde the Schipman ; " heer schal he naught preche,
 He schal no gospel glosen heer ne teche.
 We levyn [*believe*] al in the gret God," quod he.
 " He wolde sowen some difficulté
 Or springen cokkil [*tares* *] in our clene corn.
 And therfor, Ost, I warne the byforn
 My joly body schal a tale telle,
 [And I schal clinken you so mery a belle
 That I schal waken al this compaignie ;
 But it schal not ben of philosophie,
 Ne of physike, ne termes quinte of lawe ;
 Ther is but litel Latin in my mawe."]'

[*Canterbury Tales*. Aldine Edition of Chaucer's *Works*, 1866, ii., 13,—iii., 106-7.]

EXTRACT XVI.

A.D. 1449.

THE SCHEME OF THE 'REPRESSOR.'

By REGINALD PECKOCK.

[The author, it will be observed, claims to write in the 'common people's language.' See p. 42.]

' Now that God for his godenes and charite ceese the sooner in the comoun peple such vnwijs, vntrewe, and ouerhasti vndirnying and blamyng maad upon the clergie, and that for the harmes and yuelis therbi comyng now seid, y schal do therto sumwhat of mi part in this, that y schal iustife xj. gouernauncis [*practices*] of the clergie, whiche summe of the comoun peple vnwijsly and vntreuli iugen and condemnyn to be yuele ; of which xj. gouernauncis oon is the having and vsing of ymagis in chirchis ; and an othir is pilgrimage in going to the memorialis or the mynde placis [*shrines*, mynde=*remembrance*] of Seintis, and that pilgrimage and offringis mowe be doon weel, not oonli prinely, but also openli ; and not oonli so of lay men, but rather of preestis and of bischopis.

* Cf. Extract XII.—The Parable of the Tares in the Wheat.

And this y schal do bi writing of this present book in the comoun pepils langage pleynli and openli and schortli, and to be clepid *The repressing of ouer miche wijting* [blaming] the clergy: and he [if] schal haue v. principal parties. In the firste of whiche parties schal be mad in general maner the seid repressing, and in general maner proof to the xj. seid gouernauncis. And in the ij°. iii°. iiij°. and v°, principal parties schal be maad in special maner the seid repressing; and in special maner the proof to the same xj. gouernauncis; thoug alle othere gouernauncis of the clergy, for whiche the clergy is worthi to be blamed in brotherly and neigbourly correpcioun, y schal not be aboute to excuse neither defende; but preie, speke, and write in al pacience and doctrine, that the clergie forsake hem, leue, and amende.'

[Pecock's *Repressor*, 1860, i., 4, Babington's Edition, Rolls Collection.]

EXTRACT XVII.

A.D. 1485.

SIR ECTOR'S LAMENT FOR SIR LANCELOT.

By SIR THOMAS MALORY.

[After the death of King Arthur at the Battle of Camlan, Sir Lancelot visited Guenever at Almesbury. Passing thence he entered a monastery, and, there dying, his body was carried, by his own desire, to his castle of Joyous Gard, concerning which we are told in *La Mort d'Arthure*, 'some men say Anwick, and some men say it is Bamborow.' It is supposed to be Berwick. See p. 43.]

'And when sir Ector de Maris heard such noise and light in the queere [*quiere*] of Joyous-gard [*Lancelot's castle*], hee alighted, and put his horse away from him, and came into the queere; and there heesaw men sing the service full lamentably; and all they knew sir Ector, but hee knew not them. Then went sir Bors unto sir Ector, and told him how there lay his brother sir Launcelot dead.

'And then sir Ector threw his shield, his sword and his helme from him; and when hee beheld sir Launcelot's visage hee fell downe in a sowne, and when hee awaked it were hard for any tongue to tell the dolefull complaints that he made for his brother. "Ah, sir Launcelot," said hee, "thou wert head of all christen knights! And now I dare say," said sir Ector, "that, sir Launcelot, there thou liest, thou were never matched of none earthly knights hands; and thou were the curtest knight that ever beare shield; and thou were the truest friend to thy lover that ever bestrood horse, and thou were the truest lover of a sinful man that ever loved woman; and thou were the kindest man that ever strooke with sword; and thou were the goodliest person that ever came among presse of knights; and thou were the meekest man and the gentlest that ever eate in hall among ladies; and thou were the sternest knight to thy mortall foe that ever put speare in the rest."

[*La Mort d'Arthure*, edited by Thomas Wright, 1866, iii, 351—2.]

EXTRACT XVIII.

A.D. 1525.

THE PARABLE OF THE TARES IN THE WHEAT.

By WILLIAM TYNDALE. [See p. 46, and also p. 233.]

'Another similitude put he forth / unto them saynge : The kyngdm off heven ys lyke unto a man which sowed good seede in his felde. Butt whyll men shlepte / ther cam his foo / and sowed tares amonge the wheate / and went his waye : Whē the blade was sprūge up / & had brought forth frute / thē appered the tares also. The servaunts cam to the householder / and sayde unto him : Syr sowdest not thou good seed i thy close / from whence then hath it tares ? He sayde to them / the eviūs man hath done this. Then the servaunts sayde unto hym : wylt thou then that we go & gadder it ? and he sayde / nay / lest whyll ye go aboute to wede out the tares / ye plucke uppe also with them the wheate / I will saye unto my repers / gadther ye fyrst the tares / & bynd them in sheves to be brēt : but gadther the wheate I to my barne.'

[Tyndale's black-letter *New Testament* (1525 or 1526). Fry's *fac-simile*. Bristol, 1862.]

EXTRACT XIX.

A.D. 1535.

A LETTER FROM PRISON.

By SIR THOMAS MORR. [Written to his daughter, Margaret Roper, 'within a whyle after he was prisoner in the Towre.' See p. 46.]

'Myne owne good doughter, our Lorde be thanked I am in good helthe of bodey, and in good quiet of minde : and of worldly thynges I no more deasyer then I haue. I beseeche hym make you all mery in the hope of heauen. And such thynges as I somewhat longed to talke with you all, concerning the worlde to come, our Lord put them into your myndes, as I truste he dothe, and better to, by hys holy Spirite : who blesse you and preserue you all. *Written wyth a cole* by your tender louing father, who in hys pore prayers forgetteth none of you all, nor your babes, nor your nurses, nor your good husbandes, nor your good husbandes shrewde [*clever*] wyues, nor your fathers shrewde wyfe neither, nor our other frendes. And thus fare ye hartely well for lacke of paper.

'THOMAS MORR, knight.'

[Quoted in the *History of the English Language*, prefixed to Latham's *Johnson*, 1866.]

EXTRACT XX.

A.D. 1549.

THE BISHOP AND ROBIN HOOD.

By HUGH LATIMER. [See p. 47, and also p. 49.]

'Euer thys office of preachynge hath bene least regarded, it hath skante hadde the name of goddes seruyce. . . . I came once myselfe to a place, ridyng on a iornay home warde from London, and I sente worde ouer nyghte into the tounne that I would preach there in ye morninge because it was holy day, and me thought it was an holye dayes worke, the churche stode in my waye, and I toke my horse and my companye, and went thither, I thoughte I shoulde haue found a greate companye in the churche, and when I came there, the churche dore was faste locked.

'I tarried there halfe an houer and more, at last the keye was founde, and one of the parishe commes to me and sayes. Syr thys is a busye daye wyth vs, we can not heare you, it is Robyn hoodes daye. The parishe are gone a brode [abroad] to gather for Robyn hooode, I praye you let [prevent] them not. I was fayne there to geue place to Robyn hooode, I thought my rochet shoulde haue bene regarded, thoughte I were not; but it woulde not serue, it was fayn to geue place to Robyn hoodes men.'

[Seven Sermons before Edward VI. on each Friday in Lent, 1549 (Arber's Reprint, 1869), 173.]

EXTRACT XXI.

A.D. 1557.

THE PARABLE OF THE TARES IN THE WHEAT.

From the GENEVA BIBLE. [See also pp. 233 and 238.]

'Another similitude put he forth vnto them, saying, The kyngdome of heauen is like vnto a man which sowed good seed in his field. But while men slept, there came his fo, & sowed tares among the wheat, and went his way. And when the blade was sprong vp & broght forth frute, then appeared the tares also.

Then came the seruantes of the householder, & sayd vnto him, Syr soweddest thou good seed in thy close, from whence then hath it tares? And he said to them, the enuious man hath done this. Then the seruantes sayd vnto hym, Wylt thou then that we go and wede them out? But he said, Nay, lest while ye go about to wede out the tares, ye pluck vp also with them the wheat. Let both growe together tyl haruest come, and in tyme of haruest, I wyl say to the repers, gather ye fyrst the tares, & bind them in sheues to be burned: but gather the wheat into my barne.'

[Geneva Bible, 1557, as printed in Bagster's *English Hexapla*, 1841.]

EXTRACT XXII.

A.D. 1570.

THE APOLOGY FOR 'THE SCHOOLMASTER.'

By ROGER ASCHAM. [See p. 69.]

'Wise men I know, will well allow of my choise herein : and as for such, who haue not witte of them selues, but must learne of others, to iudge right of mens doynges, let them read that wise Poet *Horace* in his *Arte Poetica*, who willethe wisemen to beware, of hie and loftie Titles. For, great shippes, require costlie tackling, and also afterward dangerous gouernment : Small boates, be neither verie chargeable in makying, nor verie oft in great ieopardie : and yet they cary many tymes, as good and costlie ware, as greater vessels do. A meane Argument, may easelie beare, the light burden of a small faute, and haue alwaise at hand, a ready excuse for ill handling : And some praise it is, if it so chaunce, to be better in deede, than a man dare venture to seeme. A hie title, doth charge a man, with the heauie burden, of to great a promise : and therefore sayth *Horace* verie wittellie, that, that Poete was a verie foole, that began hys booke, with a goodlie verse in deede, but ouer proude a promise.'

Fortunam Priami cantabo et nobile bellum,

And after, as wiselie,

*Quantò rectius hic, qui nil molitur ineptè, &c.**

[*The Scholemaster*, 1570, 65 (Arber's Reprint, 1870).]

EXTRACT XXIII.

A.D. 1589.

THE FIRST ADVENTURE OF THE 'FAERY QUEENE.'

By EDMUND SPENSER. [See p. 54.]

' . . . In the beginning of the feast, there presented him selfe a tall clownish younge man, who falling before the Queene of Faeries desired à boone (as the manner then was) which during that feast she might not refuse : which was that hee might haue the atchievement of any adventure, which during that feast should happen ; that being granted, he rested him selfe on the floore, unfit through his

* The whole of the passage runs thus :—

'Don't open like the cyclic, with a burst :

"*Troy's war and Priam's fate are here rehearsed.*"

What's coming, pray, that thus he winds his horn ?

The mountain labours and a mouse is born.

Far better he who enters at his ease,

Nor takes your breath with empty flourishes :

"Sing, Muse, the man who, after Troy was burned,

Saw diuers cities, and their manners learned."

Conington's Translation of the *Satires*, &c., 1871, 177.

icittle for a better place. Soone after entred a faire Ladie [*Una*] in mourning
des, riding on a white Asse, with a dwarfe behind her leading a warlike steed,
bore the Armes of a knight, and his speare in the dwarfes hand. She fall-
before the Queene of Faeries, complayned that her father and mother, an
lent King and Queene, had bene by a huge dragon many yeers shut up in a
zen Castle, who thence suffered them not to issew : and therefore besought the
ry Queene to assigne her some one of her knights to take on him that explot.
sently that clownish person upstarting, desired that adventure ; whereat the
ene much wondering, and the Lady much gaine-saying, yet he earnestly im-
tuned his desire. In the end the Lady told him, that unlesse that armour which
brought would serve him (that is, the armour of a Christian man specified
Saint Paul, v. [vi.] Ephes.) that he could not succeed in that enterprise :
ich being forth-with put upon him with due furnitures thereunto, he seemed
goodliest man in al that company, and was well liked of the Lady. And
soones taking on him knighthood, and mounting on that straunge Courser, he
it forth with her on that adventure : where beginneth the first booke, viz.

A gentle Knight was pricking on the playne,* &c.

[*Letter to Sir Walter Raleigh*, dated '23 Ianuarie, 1589.']

TRACT XXIV.

A.D. 1590.

DESCRIPTION OF THE RED-CROSS KNIGHT AND UNA.

By EDMUND SPENSER. [*See* p. 54.]

' A gentle Knight was pricking [*spurring*] on the plaine,
Ycladd in mightie armes and silver shielde,
Wherein old dints of deepe wounds did remaine,
The cruel markes of many a bloudy felde ;
Yet armes till that time did he never wield : *
His angry steede did chide his foming bitt,
As much disdayning to the curbe to yield :
Full jolly knight he seemd, and faire did sitt,
As one for knightly giusts and fierce encounters fitt.

' And on his brest a bloudie crosse he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he bore,
And dead as living ever him ador'd :
Upon his shield the like was also soor'd,
For soveraine hope, which in his helpe he had :
Right faithfull true he was in deede and word,
But of his cheere did seeme too solemne sad ;
Yet nothing did he dread, but ever was ydrad [*dreaded*].

' A lovely ladie rode him faire beside,
Upon a lowly asse more white then snow,
Yet she much whiter, but the same did hide
Under a vele, that wimpled was full low,

* Cf. *Letter to Sir Walter Raleigh*, Extract XXIII.

And over all a blacke stole she did throw
 As one that inly mournd : so was she sad
 And heaue sat upon her palfrey slow :
 Seemed [it] in heart some hidden care she had,
 And by her in a line a milke white lambe she lad [led].'

[*Faery Queene*, Bk. i., *Canto* i. 1, 2, 4.]

EXTRACT XXV.

A.D. 1595.

THE ELIZABETHAN STAGE.

By SIR PHILIP SIDNEY. [See p. 52, and also p. 59.]

'Our Tragedies, and Comedies, (not without cause cried out against,) obseruing rules, neyther of honest ciuillitie, nor of skilfull Poetrie, excepting *Gorboduck*, [*by Sackville*,—see p. 61, s. 38] (again, I say, of those that I haue seene,) which notwithstanding, as it is full of stately speeches, and well-sounding Phrases, clymyng to the height of *Seneca* his stile, and as full of notable moralitie, which it doth most delightfully teach; and so obayne the very end of Poesie: yet in troth it is very defectious in the circumstaunces; which greueth mee, because it might not remaine as an exact model of all Tragedies. For it is faulty both in place, and time, the two necessary companions of all corporall actions. For where the stage should alwaies represent but one place, and the vttermost time presupposed in it, should be, both by *Aristotle's* precept, and common reason, but one day: there is both many dayes, and many places, inartificially imagined. But if it be so in *Gorboduck*, how much more in al the rest? where you shal haue *Asia* of the one side, and *Affrick* of the other, and so many vnder-kingdoms, that the Player when he commeth in, must euer begin with telling where he is: or els, the tale wil not be conceined. Now ye shal haue three Ladies, walke to gather flowers, and then we must beleue the stage to be a Garden. By and by, we heare newes of shipwracke in the same place, and then wee are to blame, if we accept it not for a Rock.

Vpon the backe of that, comes out a hidious Monster, with fire and smoke, and then the miserable beholders, are bounde to take it for a Caue. While in the mean-time, two Armies flye in, represented with foure swords and bucklers, and then what harde heart will not receiue it for a pitched feld? * &c.'

[*An Apologie for Poetrie*, 1595 (Arber's Reprint, 1868), 63—4.]

* Cf. Shakespeare, *King Henry V.*, *Chorus* :—

— 'Can this cockpit hold
 The vasty fields of France? or may we cram
 Within this wooden O the very casques
 That did affright the air at Agincourt?
 O, pardon,' &c.

Mr. Knight thinks that Sidney's words may have prompted Shakespeare's appeal to his audience in this address to 'plece out our imperfections with your thoughts.' See also as to 'the wooden O,' p. 59, s. 37.

APPENDIX B.

THE 'CANTERBURY TALES.'

IN the account given on p. 36, s. 17, the *Canterbury Tales* were roughly dated 1390. It has, however, been conjectured that the frame and Prologue of the Pilgrimage were composed in 1388; that some already-written and earlier tales were fitted to them; that others were then written; and that others again, but not enough to complete the required number, were added at intervals between 1388 and 1400. The succession of the tales in the order of composition is not yet finally determined; but Mr. Furnivall points out that Mr. Hales' test—'power of characterisation'—is the only true key to the date of production.* The best work in this respect may be fairly assumed to be the latest. Of the aspect of the personages of the famous *Prologue*, we shall not here make a summary, contenting ourselves with referring readers to that given by Professor Morley (*English Authors*, ii., Part i., pp. 292—309); and to the excellent edition of the *Prologue*, *Knight's Tale*, and *Nonne Prestes Tale*, by Dr. Morris, in the *Clarendon Press Series*, 1869. The arrangement of the *Tales* adopted in the following brief list is that adopted by Mr. F. J. Furnivall in his *Temporary Preface to the Six-Text Edition of the Canterbury Tales*, 1868.†

I. KNIGHT'S TALE is a condensed version of the *Teseide* of Boccaccio (1313—1375), and recounts the loves of Palamon and Arcite for Emily, sister of Theseus' wife, Hippolita. She is made the prize of battle. Arcite wins, but, dying by an accident, bequeaths the lady to Palamon, in a speech, which for its dramatic eloquence Mr. Cowden Clarke (*Riches of Chaucer, Advertisement to*

* *Recent Work at Chaucer, Macmillan's Magazine*, March, 1878.

† The metre of the *Canterbury Tales* is generally the rhymed heroic couplet. A writer in the *Westminster Review* gives the following 'golden rule' for reading Chaucer. 'Pronounce the final *e* whenever the metre demands it, and the final syllable in all words of French origin, as *e.g.* in *corâge, visâge, honoûr, clamour, manîer*. Bear in mind, also, that the strangeness of three-fourths of the words results from the antiquated way in which they are spelled, and that when deprived of an *e* or an *n*, or otherwise slightly altered, they become familiar. 'They are old friends disguised in foreign garb; when we hear them speak their strangeness vanishes.'

Second Edition, 1870) places beside the elegy over Sir Lancelot, quoted at p. 237 (Extract XVII.)

“ Naught may the woful spirit in myn herte
 Declare a poynt of alle my sorwes smerte
 To you, my lady, that I love most ;
 But I byquethe the service of my gost
 To you aboven every creature,
 Syn that my lyf ne may no lenger dure.
 Allas, the woo ! allas, the peynes stronge,
 That I for you have suffred, and so longe !
 Allas, the deth ! allas myn Emelye !
 Allas, departyng of our companye !
 Allas ! myn hertes queen ! allas, my wyf
 Myn hertes lady, endere of my lyf !
What is this world ? what asken men to have ?
Now with his love, now in his colde grave
Allone, withouten eny companye.
 Farwel ! my swete foo ! myn Emelye
 And softe tak me in your armes tweye,
 For love of God, and herkneth what I seye.
 I have heer with my cosyn Palamon
 Had stryf and rancour many a day i-gon,
 For love of yow, and for my jelousie.
 And Jupiter so wis my sowle gye [*guide*],
 To speken of a servaunt proprely,
 With alle circumstaunces trewely,
 That is to seyn, truthe, honour, and knighthede
 Wydom, humblesse, estaat, and hey kynrede,
 Fredam, and al that longeth to that art,
 So Jupiter have of my soule part,
 As in this world right now ne knowe I non
 So worthy to be loved as Palamon,
 That serveth you, and wol don all his lyf
 And if that evere ye schul ben a wyf,
 Foryet not Palamon, the gentil man.”
 And with that word his speche falle gan ;
 For fro his feete up to his breste was come
 The cold of deth, that hadde him overcome.’

[II. 1907-1942]

Dryden has paraphrased this tale under the title of *Pal and Arcite*.

II. MILLER'S TALE.—The Miller, who is drunk, tells a broad tale, for which no original has been traced, of the mischances of a carpenter.

III. REEVE'S TALE.—The Reeve, a carpenter by trade, and withal ‘a sklendre colerik man,’ retorts with an equally injurious tale of a miller, based upon a French *fabliau*, *De Gombert et des deux Clercs*.

IV. COOK'S TALE begins as a story of a disorderly London prentice ; and breaks off after some fifty lines. Then generally follows the *Tale of Gamelyn*, of which the plot resembles Shake-

speare's *As You Like It* (see p. 252). This tale is rejected as spurious by the 'Chaucer Society.'

V. SHERGEANT OF LAWE'S TALE is the story of Constance from Gower's *Confessio Amantis*, Book ii., told 'with very little variation.'

VI. SCHIPMAN'S TALE is in the *Decameron* (D. viii., N. i.), and shows how a good-for-nothing Monk used the money he had borrowed from a merchant to ruin his wife.

VII. PRIORRESSE'S TALE tells how the Jews murdered a Christian child, who, dead and cast in a pit, by miracle:—

'Ther he with throte i-corve lay upright,
He *Alma redemptoris* gan to synge
So lowde, that al the place bigan to rynges.'*

VIII. CHAUCER'S TALES.—When called upon for his tale, Chaucer commences a parody of the Metrical Romances, entitled the *Rime of Sir Thopas*, 'full of phrases taken from *Isumbres*, *Li beaus desconus*, and other Romances in the same style' (Tyrwhitt). Being cut short by the frank disapprobation of the Host, who bids him tell

'som what atte lest
In which ther be som merthe or doctrine,'

he relates, *in prose*, a highly edifying *Tale of Melibeus and his wife, Prudence*, from a French original. The prologue to *Sir Thopas* contains that description of the Poet's appearance which has been already referred to (see p. 34, s. 17).

'—Oure host to jape began,
And than at erst he lokyd upon me
And sayde thus, "What man art thou?" quod he;
"Thou lokest as thou woldest fynde an hare
For ever upon the ground I se the stare;
Approche ner, and loke merily.
Now ware you, sires, and let this man have space
He in the wast is schape as wel as I;
This were a popet in an arm to embrace
For any womman, smal and fair of face,
He semeth elvish by his countenance
For unto no wight doth he dalliance.'

IX. MONK'S TALE.—The Monk follows with a number of doleful tragedies of illustrious men, of which he has 'an hundred in his cell,' until his audience stop him, the Host saying plainly that 'therein is no disport, ne game.'

X. NONNE PRESTE'S TALE is that of *The Cock and the Fox*, paraphrased by Dryden, and derived probably from a fable by Marie of France, printed by Tyrwhitt.

* Cf. Extract V., Appendix A, as to the doings of the Jews of Norwich.

XL. DOCTOR OF PHISIK'S TALE is the story of Appius and Virginia, 'as telleth Titus Livius.' It is also in the *Confessio Amantis*, Book VII.

XII. PARDONER'S TALE, from the *Cento Novelle Antiche*, is the story of three comrades who find a treasure. To keep it, two of them kill the third, but afterwards die from drinking wine that he, on his part, had poisoned.

XIII. WIF OF BATHE'S TALE.—After a lengthy prelude, which has been modernised by Pope, the Wife of Bath tells the story, afterwards paraphrased by Dryden, of a Knight who married an old woman out of gratitude. Such a tale is told by Gower, *Confessio Amantis*, Book i., and the ancient ballad of the *Marriage of Sir Gawaine* has a similar subject.

XIV. FRERE'S TALE is a malicious story of an arbitrary Summoner, who was carried away by the Fiend.

XV. SOMPNOUR'S TALE is, of course, a retaliation. It recounts the story of a covetous Friar, who was baffled and humiliated by a sick husbandman, whose goods he desired.

XVI. CLERK'S TALE.—The clerk then tells the beautiful story of patient Griselda, perhaps the most admired of all the *Tales*, which he (the Clerk) says he

'Lerned at Padowe of a worthy clerk,
Frances Petrarch, the laureat poete
—— whos rethorique swete
Enlumynd al Ytall of poetrie.'

This story is told in the *Decameron*, D. x., N. x. Chaucer, however seems to have taken it from a Latin translation made by Petrarch from Boccaccio, in 1373. That he received it orally from Petrarch (1304—74), during one of his missions to Italy, as has been conjectured, rests upon no satisfactory evidence.

XVII. MARCHANT'S TALE is supposed to have been derived from a Latin fable. It is the old story of an old husband and a young wife. Pope has paraphrased it in *January and May*.

XVIII. SQUIRE'S TALE is the 'half-told' story of Cambuscan, King of Tartary:—

'Of Camball, and of Algarsife,
And who had Canace to wife,
That own'd the virtuous ring and glass;
And of the wondrous horse of brass
On which the Tartar king did ride.' *

XIX. FRANKLEYN'S TALE.—Taken, he says, from a 'Breton lai,'

* *Il Penseroso*. Milton writes Cambuscan.

but told also by Boccaccio (D. x., N. v.) is the story of Dorigen, a virtuous wife.

XX. SECOND NONNE'S TALE relates the life of Saint Cecilia, from the Latin of Jacob Januensis, author of the *Legenda Aurea*.

XXI. CANON YERMAN'S TALE relates how a priest was hoaxed by a pretended Alchemist.

XXII. MAUNCIPLE'S TALE is the fable of the White Crow turned black, from Ovid's *Metamorphoses* (see also p. 32, s. 16).

XXIII. PERSON'S TALE, in *prose*, is a long professional discourse *de Irâ, de Superbiâ, de Avaritiâ, &c.*, said to have been suggested by some portions of the French original of the *Ayenbite of Inwit* (see p. 27, s. 14).

The following passage forms a fitting tail-piece to the foregoing particulars:—'The *Canterbury Tales*, while presenting us with graphic pictures of mediæval costume and manners, contain delineations of humours and passions that reappear in every age, and are of universal interest. No doubt Chaucer lacks the higher qualities of Shakespeare, his depth of passion, subtle and profound reflectiveness, and peerless creative imagination. Yet Chaucer's poetical genius is not only dramatic, but broadly and variously dramatic, including a wide range of keen observation, truthful portraiture, and effective incident. The *Canterbury Tales* are in substance, if not in form, a diversified, though unfinished drama. The descriptions of the Monk and Prioress, the Reeve and Franklin, the Friar and Pardoner, of Dame Alison and the Wife of Bath, are well-known masterpieces. Some of the lighter tales, such as those of the Miller and the Reeve, are short comedies full of genuine humour; while others, such as those of the Nun Priest and the Manciple, abound with well-directed strokes of incisive irony, and keen but quiet satire. Again, the picture of the wave-tossed Constance "mazed in the sea," and after a brief gleam of happiness, committed again with her weeping infant to its cruel mercies [*Sergeant of Laws' Tale*], and that of the much-enduring Griselda's parting and reunion with her children [*Clerk's Tale*], may rank as pathetic images with those of the wildered Ophelia distributing her floral gifts, and the footsore heart-wearied Imogen passing dream-like through the wild in the one thought of her absent lord.'*

* *Edinburgh Review*, July, 1870, 2 (cxxxii.)

APPENDIX C.

THE PLAYS OF SHAKESPEARE.

THE respective and separate *quarto* editions of Shakespeare's Plays, it has been said (*see* p. 64, s. 40), appeared between 1597 and 1622—the latter being the date of the publication of *Othello*. The first *Folio* was published in the following year; and the editors, John Heminge and Henry Condell, in their *Address* * 'to the great Variety of Readers,' while lamenting the deceased Author's inability to superintend the publication of his writings, professed, nevertheless, to give the 'diverse stolne and surreptitious copies,' which had been 'maimed' and 'deformed' by various issuers, 'cur'd, and perfect of their limbes'; and,—in addition to these correct texts,—'all the rest [*i.e.* of Shakespeare's plays] absolute in their numbers, as he conceived them.' 'Who,' they go on to say, 'as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he uttered with that easinesse that we have scarce received from him a blot in his papers.' It was these words that elicited Ben Jonson's oft-quoted, 'Would he had blotted a thousand!' That (as Jonson is careful to explain in his *Timber*) the words were not malevolent, is clear from his lines under the Droeshout portrait, and from the noble commendatory verses, 'to the memory of my beloved, the Author,' which were prefixed to this very First Folio:—

. . . 'Looke how the father's face
Lives in his issue, even so the race
Of Shakespeares minde and manners brightly shines
In his well-torned and true-fled lines,
In each of which, he seemes to shake a lance,
As brandish't at the eyes of Ignorance.
Sweet Swan of Avon! what a sight it were
To see thee in our waters yet appeare,
And make those flights upon the bankes of Thames
That so did take Eliza and our James!'

* This *Address* illustrates one of the features of the Elizabethan Stage (*see* p. 59, s. 37) :—'And though you [the reader] be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit* to arraigne Playes daile,' &c.

Yet, notwithstanding the colourable advertisement of the player 'putters forth' of 1623, 'it is however demonstrable,' say Messrs. Clark and Wright (*Merchant of Venice; Clarendon Press Series*, 3rd Edition, 1869), that in nearly every case where a previous quarto existed the text was printed from it, and it is almost certain that where there was no previous edition the text of the folio was taken, not immediately from the author's MS., but from a more or less faulty transcript.* The general features of the First Folio are given on pp. 64-5. The thirty-six plays which it contained were arranged in three groups, as follows. Those printed in italics had previously appeared in *quarto* form:—

- | (a) COMEDIES. | (b) HISTORIES. | (c) TRAGEDIES. |
|------------------------------------|-------------------------------|---------------------------------------|
| 1. <i>Tempest.</i> | 15. King John. | 25. [<i>Troilus and Cressida.</i>]* |
| 2. Two Gentlemen of Verona. | 16. <i>Richard II.</i> | 26. Coriolanus. |
| 3. <i>Merry Wives of Windsor.</i> | 17. <i>Henry IV., Pt. i.</i> | 27. <i>Titus Andronicus.</i> |
| 4. Measure for Measure. | 18. <i>Henry IV., Pt. ii.</i> | 28. <i>Romeo and Juliet.</i> |
| 5. Comedy of Errors. | 19. <i>Henry V.</i> | 29. Timon of Athens. |
| 6. <i>Much Ado about Nothing.</i> | 20. Henry VI. (Pt. i.) | 30. Julius Caesar. |
| 7. <i>Love's Labour's Lost.</i> | 21. Henry VI. (Pt. ii.) | 31. Macbeth. |
| 8. <i>Midsummer Night's Dream.</i> | 22. Henry VI. (Pt. iii.) | 32. <i>Hamlet.</i> |
| 9. <i>Merchant of Venice.</i> | 23. <i>Richard III.</i> | 33. <i>King Lear.</i> |
| 10. As You Like It. | 24. Henry VIII. | 34. <i>Othello.</i> |
| 11. Taming of the Shrew. | | 35. Antony and Cleopatra. |
| 12. All's Well that Ends Well. | | 36. Cymbeline. |
| 13. Twelfth Night. | | |
| 14. Winter's Tale. | | |

Besides these, and not included in the Folio of 1623, was the play of *Pericles*, published in *quarto* in 1611. A second folio was issued in 1632, a third in 1664, a fourth in 1685. After Rowe's first 'edited' issue of 1709, came Pope's, 1725; Theobald's, 1733; Hanmer's, 1744; Warburton's, 1747; Johnson's, 1765; and Malone's, 1790. For the numerous subsequent editions, the reader must consult a Bibliographical Dictionary.

Shakespeare seldom originated a plot; but, like Chaucer before him, and Molière after him, took his outline or framework where he found it, developing and filling it up from the inexhaustible resources of his vivid and complete imagination. From an Italian novelist, such as Bandello (whether direct from the original or through a translation it matters little), he borrows the plot of a

* Not in the list of plays prefixed to the Folio, but nevertheless included in the volume.

comedy; from a chronicler, such as Holinshed, the facts of an historical play; and in his hands they become a *Twelfth Night*, or a *Macbeth*. As an illustration (though by no means a novel one) of the great dramatist's transforming power may be cited the description of Cleopatra in her barge on the Cydnus. In North's *Plutarch*, Shakespeare's source for the incidents, the passage runs thus:—

'Therefore when she was sent unto by diverse letters, both from *Antonius* himselfe, and also from his friends, she made so light of it, and mocked *Antonius* so much, that she disdained to set forward otherwise, but to take her barge in the river of Cydnus; the poepe whereof was of gold, the sailes of purple, and the oares of silver, which kept stroke in rowing after the sound of the musick of flutes, howboyes, cithernes, vials, and such other instruments as they played upon in the barge. And now for the person of her selfe, she was layed under a pavilion of cloth of gold of tissue, apparelled and attired like the goddesse *Venus*, commonly drawne in picture: and hard by her, on either hand of her, pretie faire boys apparelled as Painters do set forth god *Cupid*, with little fans in their hands, with the which they fanned wind upon her. Her Ladies and Gentlewomen also, the fairest of them were apparelled like the *Nymphes Nereides* (which are the Myrmaides of the waters), & like the *Graces*, some steering the helme, others tending the tackle and ropes of the barge, out of the which there came a wonderfull passing sweet savour of perfumes, that perfumed the wharves side, pestered with innumerable multitudes of people. Some of them followed the barge all along the river side; others also ranne out of the city to see her coming in.' (North, quoted in Staunton.)

In *Antony and Cleopatra* (Act ii., Sc. 2) these details take the following form. The speakers are Agrippa and Enobarbus.

Eno. When she first met Mark Antony, she pursed up his heart, upon the river of Cydnus.

Agr. There she appeared indeed; or my reporter devised well for her.

Eno. I will tell you.

The barge she sat in, like a burnish'd throne,
Burnt on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion (cloth-of-gold of tissue),
O'er-picturing that *Venus* where we see
The fancy outwork Nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid, did.

Agr. O, rare for Antony!

Eno. Her gentlewomen, like the *Nereides*,
So many mermaids, tended her i' the eyes,
And made their bends adornings: at the helm
A seeming mermaid steers; the silken tackle
Swell with the touches of those flower-soft hands,
That rarely frame the office. From the barge

A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her : and Antony,
Enthron'd i' the market-place, did sit alone,
Whistling to the air ; which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature.

Ag.

Rare Egyptian !

In the following list (compiled from Dyce and Staunton) the sources of most of Shakespeare's dramatic works, so far as they have been traced or conjectured, are indicated, and the probable or approximate dates of production are also given. The numbering corresponds with that of the list printed on p. 249 :—

I. *TEMPEST*, Comedy (between 1603 and 1611).—‘Derived from an existing play or from some popular chronicle or romance.’ (Staunton.)

II. *TWO GENTLEMEN OF VERONA*, Comedy (between 1585 and 1591).—Some incidents are in Sidney's *Arcadia*, i. 6. The story of Proteus and Julia resembles that of Felix and Felismena, in the *Diana* of George de Montemayor (1520—62), translated by Bartholomew Yong, 1598.

III. *MERRY WIVES OF WINDSOR*, Comedy (1596—1601).—Various sources are given for the incidents.

IV. *MEASURE FOR MEASURE*, Comedy (1603).—Taken from George Whetstone's *Historye of Promos and Cassandra*, &c., 1578, borrowed in its turn from Giraldi Cinthio's *Hecatommithi*, Part ii., D. viii., N. v.

V. *COMEDY OF ERRORS*, Comedy (1589—1593).—The main incident is in Plautus' *Menæchmi*; but Shakespeare's play was possibly based on an English version entitled the *Historie of Error*, acted in 1576—77, ‘by the children of Powles.’

VI. *MUCH ADO ABOUT NOTHING*, Comedy (not written before 1598).—The ‘serious incidents’ are taken, probably through some English version, from the twenty-second novel of Matteo Bandello (1480—1562).

VII. *LOVE'S LABOUR'S LOST*, Comedy (1587—1591).—Derived either from an Italian play or a French novel.

VIII. *MIDSUMMER NIGHT'S DREAM*, Comedy (1593—1598).—Theseus and Hippolyta come from North's *Plutarch*, 1579, *Life of Theseus*; Pyramus and Thisbe from Golding's *Ovid*, 1567.

IX. *MERCHANT OF VENICE*, Comedy (1594).—The fables of the bond and caskets are in the *Gesta Romanorum*, chaps. xlviii. and xcix.; the former is also in the *Pecorone* of Giovanni Fiorentino (circa 1378). But Shakespeare probably worked from an older

play. This, both on the stage and in the study, is one of the most popular of Shakespeare's Comedies. It has been edited for the *Clarendon Press Series*, by Messrs. Clark and Wright.

X. AS YOU LIKE IT, Comedy (1599).—Founded on Lodge's novel of *Rosalynde, Euphues Golden Legacie*, &c., 1590 (see p. 69, s. 43), which was derived from Chaucer's *Coke's Tale of Gamelyn* (see p. 244).

XI. TAMING OF THE SHREW, Comedy (date of composition doubtful).—Based upon an earlier anonymous play, printed in 1594, entitled *A Pleasant Conceited Historie, called the Taming of a Shrew*.

XII. ALL'S WELL THAT ENDS WELL, Comedy (date of composition doubtful).—If it be the *Love's Labour's Won*, specified by Meres (see p. 64, s. 40), it should be placed before 1598.* The leading circumstances are in the *Decameron*, D. iii., N. ix; and in Paynter's *Palace of Pleasure*, 1566, Vol. i., Novel 38.

XIII. TWELFTH NIGHT; OR, WHAT YOU WILL, Comedy (between 1598 and 1602).—The 'serious incidents' are in *Bandello*, Part ii., Novel 36, translated by Barnabie Riche, 1581; and in the drama of *Gl' Ingannati*, 1537.

XIV. WINTER'S TALE, Comedy (composed before 1611).—Founded on Robert Greene's *Pandosto; the Triumph of Time*, or *The History of Dorastus and Fawnia*, 1588.

XV. KING JOHN, Hist. Drama (composed before 1598).—Probably worked up from an old piece called *The Troublesome Raigne of John, King of England*, 1591.

XVI. LIFE AND DEATH OF KING RICHARD THE SECOND, Hist. Drama (between 1593 and 1596).—Incidents taken from Holinshed. It has been edited for the *Clarendon Press Series*, by Messrs. Clark and Wright,

XVII. FIRST PART OF KING HENRY THE FOURTH, Hist. Drama (written before 1598).

XVIII. SECOND PART OF KING HENRY THE FOURTH, Hist. Drama (written before 1598).—Period occupied, from Hotspur's death, 1403, to accession of Henry IV., 1412–13.

XIX. KING HENRY THE FIFTH, Hist. Drama (perhaps, from the reference to Essex's expedition of 1599, written in that year).—Period occupied, from 1413 to Henry's marriage with Katharine of France, 1420.

* 'As Plautus and Seneca are accounted the best for comedy and tragedy among the Latins, so Shakespeare among ye English is the most excellent in both kinds for the stage; for comedy witness his *Gentleman of Verona*, his *Errors*, his *Love Labor's Lost*, his *Love Labour's Wonne*, his *Midsummer's Night Dreame*, and his *Merchant of Venice*; for tragedy, his *Richard the II.*, *Richard the III.*, *Henry the IV.*, *King John*, *Titus Andronicus*, and his *Romeo and Juliet*. *Palladis Tamia*, 1598.

XX. FIRST PART OF KING HENRY THE SIXTH, Hist. Drama.

XXI. SECOND PART OF KING HENRY THE SIXTH, Hist. Drama.

XXII. THIRD PART OF KING HENRY THE SIXTH, Hist. Drama.
(The dates of this and the two preceding plays are doubtful.)

XXIII. KING RICHARD THE THIRD, Hist. Drama (composed before 1597).—Shakespeare's 'only authorities appear to have been the old chroniclers' (Staunton). The play ends with the death of King Richard at Bosworth, 1485.

XXIV. KING HENRY THE EIGHTH, Hist. Drama (date of production uncertain).—'Frequently in Henry VIII. we have all but the very words of Holinshed' (Dyce).

XXV. TROILUS AND CRESSIDA, Tragedy (written before 1609).—Based upon Chaucer's *Troilus and Criseyde* (see p. 35, s. 17), Lydgate's *Troy Book* (see p. 41, s. 19), and Caxton's *Recuyell of the Hystories of Troy*.

XXVI. CORIOLANUS, Tragedy (perhaps written subsequently to 1605).—Based on *Life of Caius Martius Coriolanus*, in North's *Plutarch*, 1579.

XXVII. TITUS ANDRONICUS, Tragedy (written before 1598).—The story is in Paynter's *Palace of Pleasure*, and there were plays on the subject.

XXVIII. ROMEO AND JULIET, Tragedy (written between 1591 and 1597).—Based chiefly on Arthur Brooke's poem of the *Tragicall Historye of Romeus and Juliet*, 1562, and Paynter's *Palace of Pleasure*, Vol. ii., Nov. 25. It was a popular Italian story.

XXIX. TIMON OF ATHENS, Tragedy (written circa 1610).—The story is in Paynter's *Palace of Pleasure*, Vol. i., Nov. 28, and in North's *Plutarch*. But Shakespeare probably re-cast some old dramatic form of it.

XXX. JULIUS CÆSAR, Tragedy (probably written before 1603).—Incidents in North's *Plutarch*, but there were other plays.

XXXI. MACBETH, Tragedy (probably written between 1604 and 1610).—Based on Holinshed. It has been edited for the *Clarendon Press Series*, by Messrs. Clark and Wright.

XXXII. HAMLET, Tragedy (written before 1602).—The story of Hamlet is in the *Historia Danica* of Saxo Grammaticus (1150—1220), and Belleforest's collection of Novels, 1564. This last was translated under the title of the *Hystorie of Hamblet*. But there was probably an earlier play. *Hamlet* has been edited for the *Clarendon Press Series*, by Messrs. Clark and Wright.

XXXIII. KING LEAR, Tragedy (probably written after 1603).—The story may have been taken from the *Myrroure for Magistrates*

(see p. 52, s. 33), from Geoffrey of Monmouth, from Spenser's *Faery Queene*, b. ii., c. x., or Holinshed. Sidney's *Arcadia*, perhaps, suggested an episode.

XXXIV. *OTHELLO*, Tragedy (written before 1604).—Based upon Cinthio's *Hecatommithi*, Part i., Deca Terza, Nov. 7.

XXXV. *ANTONY AND CLEOPATRA*, Tragedy (probably written in 1607).—Story taken from the *Life of Antonius*, in North's *Plutarch*. Period occupied, B.C. 40 to B.C. 30.

XXXVI. *CYMBELINE*, Tragi-comedy (supposed to be written in 1609).—The main incident appears to have been taken from the *Decameron*, D. ii., N. ix. 'The historical facts and allusions . . . were seemingly derived from Holinshed' (Staunton).

XXXVII. *PERICLES, PRINCE OF TYRE*, Comedy (date doubtful).—The original source is the romance of *Apollonius of Tyre* (see p. 14, s. 7), but it is taken directly from Gower's *Confessio Amantis*, and a translation of *Apollonius*, by Laurence Twine, 1576.

The following is Milton's *Epitaph on the Admirable Dramatic Poet, W. Shakespear*, prefixed to the *Folio* of 1632 :—

'What needs my Shakespear for his honour'd bones,
The labor of an age in piled stones,
Or that his hallow'd reliques should be hid
Under a star-ypointing pyramid?
Dear son of memory, great heir of fame,
What need'st thou such weak witness of thy name?
Thou in our wonder and astonishment
Hast built thyself a live-long monument:
For whilst to th' shame of slow-endeavouring art
Thy easy numbers flow; and that each heart
Hath from the leaves of thy unvalu'd book
Those Delphic lines with deep impression took;
Then thou our fancy of itself bereaving,
Dost make us marble with too much conceiving;
And so sepulcher'd in such pomp dost lie,
That kings for such a tomb would wish to die.'

APPENDIX D.

'PARADISE LOST' AND 'PARADISE REGAINED.'

THE first of Milton's epics, as we have already said, was written between 1658 and 1665, when its author,—that 'Puritan among poets' and 'poet among Puritans'—was poor, blind, and advanced in years. It was published, in ten books, in 1667. 'The measure,' in the words of the prefatory notice, 'is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin; rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially. . . .' 'This neglect then of rime so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it is rather to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem, from the troublesome and modern bondage of riming.' How grandly and majestically the muse of Milton wears that 'ancient liberty' has long been conceded; and we question whether anyone since the days of Byron has been found bold enough to hint that rhyming couplets would be a fitter vehicle for that sublimest story than the various and harmonious measure employed by the poet. 'To analyse Miltonic blank verse' (we borrow a passage that it is hard to excel) 'in all its details would be the work of much study and prolonged labour. It is enough to indicate the fact that the most sonorous passages commence and terminate with interrupted lines, including in one organic structure, periods, parentheses, and paragraphs of fluent melody, that the harmonies are wrought by subtle and most complex alliterative systems, by delicate changes in the length and volume of syllables, and by the choice of names magnificent for their mere gorgeousness of sound. In these structures there are many pauses which enable the ear and voice to rest themselves, but none are perfect, none satisfy the want created by the opening hemistich, until the final and deliberate close is reached. Then the sense of harmony is gratified and we proceed with pleasure to a new and

different sequence. If the truth of this remark is not confirmed by the following celebrated and essentially Miltonic passage, it must fall without further justification:—

‘And now his [*Satan's*] heart
Distends with pride, and hardning in his strength
Glories: for never since created man,
Met such imbodied force, as nam'd with these
Could merit more than that small infantry
Warr'd on by cranes; though all the giant brood
Of Phlegra, with th' heroic race were joined
That fought at Thebes or Ilium, on each side
Mixed with auxiliar Gods; and what resounds
In fable or romance of Uther's son,
Begirt with British and Armoric knights;
And all who since, baptiz'd or infidel,
Jousted in Aspramont or Montalban,
Damasco, or Morocco, or Trebizond;
Or whom Biserta sent from Afric shore,
When Charlemain with all his peerage fell
By Fontarabbia.*

[*Paradise Lost*, I. ll. 571-87.]

In the early days of *Paradise Lost*, we are told, ‘few either read, liked, or understood it.’ ‘The old blind schoolmaster, John Milton,’ wrote Waller, ‘hath published a tedious poem on the Fall of Man: if its length be not considered a merit, it hath no other.’ But even Johnson's prejudice,—so obstinate as to provoke De Quincey's saying of it that it made that arch-critic a ‘dishonest man’—was ultimately overcome. His abstract of the subject may be quoted. ‘It is,’ says he, ‘the fate of worlds, the revolutions of Heaven and of earth; rebellion against the Supreme King, raised by the highest order of created beings; the overthrow of their host and the punishment of their crimes; the creation of a new race of reasonable creatures; their original happiness and innocence, their forfeiture of immortality and their restoration to hope and peace.’

The contents of the twelve books into which *Paradise Lost* was divided in the edition of 1674 may be shortly summed up as follows:—

Book I.—Satan, expelled from Heaven, and lying in Chaos, consoles his legions with the hope of regaining their lost estate, and then tells them of a new kind of creature to be made ‘according to an ancient prophecy or report in Heaven.’ To confer on the full meaning of this prophecy he institutes a council. Pandemonium is raised out of the deep, and here the council sits,—

‘A thousand demigods on gold'n seats,
Frequent and full.’

* From a paper on *Blank Verse*, Cornhill Magazine, xv. 635-6.

BOOK II.—The result of the consultation is that Satan undertakes to verify the tradition concerning the existence of another world and another kind of creature—**Man**. He arrives at the gates of Hell, and thence Sin and Death

‘Pav’d after him a broad and beat’n way
Over the dark abyss, whose boiling gulf
Tamely endur’d a bridge of wondrous length
From Hell continu’d, reaching th’ utmost orb
Of this frail World; by which the spirits perverse
With easy intercourse pass to and fro
To tempt or punish mortals, except whom
God and good angels guard by special grace.’

BOOK III.—As Satan flies towards this world God the Father shows him to the Son, and foretells his success in tempting man, who was made

‘just and right,
Sufficient to have stood, though free to fall.’

The Father then declares that man who ‘falls deceived’ shall find grace if

‘Some other able, and as willing, pay
The rigid satisfaction, death for death.’

The Son of God offers himself a ransom: the Father accepts him. Satan, meanwhile, reaches the outermost orb of the world, and passing through the Limbo of Vanity, directed by Uriel, alights on Mount Niphates (in Armenia).

BOOK IV. introduces the Arch-Enemy in the Garden of Eden, where, in the guise of a cormorant, he sits on the tree of Life,

‘devising death
To them who liv’d,’

and gathering from the discourse of Adam and Eve that the tree of Knowledge was forbidden them under penalty of death, resolves through it to tempt them to transgress. His presence in Paradise being announced by Uriel to Gabriel, he is at length discovered by two of the latter’s ministers, ‘squat like a toad,’ whispering temptation in the ear of sleeping Eve.

BOOK V.—With the morning Eve relates to Adam her dream and is comforted. Raphael, sent of God, descends to Eden, to remind Adam of his free estate, to enjoin obedience and to warn him of an enemy at hand; and, at his request, tells him who the Enemy is, relates the story of his revolt in Heaven, his inciting his legions to rebel, and of the seraph Abdiel’s opposition to and desertion of him.

In **BOOK VI.** Raphael describes the war in heaven. He tells Adam that Michael and Gabriel were sent forth to fight against

Satan and his host, that they found the task insuperable until, on the third day the Messiah, in the power of His Father, unaided by His 'host on either hand,' drove his enemies to the wall of heaven, which opening, caused them to plunge with confusion into the bottomless pit.

'Hell at last
Yawning received them whole, and on them clos'd;
Hell their fit habitation fraught with fire
Unquenchable, the house of woe and pain.'

BOOK VII. is occupied with Raphael's narrative of the creation of the world.

BOOK VIII.—Adam's enquiries of Raphael concerning celestial motions are met by the reply:—

'Solicit not thy thoughts with matters hid,
Leave them to God above, him serve and fear.'

Adam relates to the angel all he remembers since his creation, and Raphael, after admonition, leaves him.

BOOK IX.—Satan returns into Eden as a mist and enters into the serpent. Eve having elected to pursue her daily work alone, is accosted by him. Surprised at hearing the serpent speak, she enquires how he became possessed of such understanding, and is informed that he obtained the wisdom by eating of the fruit of a tree which Eve discovers to be the tree of Knowledge. She is at length persuaded to eat of the fruit, and Adam, though he knew her to be lost, resolves, for the love he bears her, to perish with her, and eats also of the forbidden fruit. The book ends with their mutual accusations and their attempt to cover their newly-discovered nakedness.

BOOK X.—The guardian angels return from Paradise to Heaven and the Son of God descends to judge the transgressors, and having clothed them, returns to Heaven. Sin and Death, resolved to sit no longer at the gates of Hell, make a bridge over Chaos to this world. Satan returns to Pandemonium, where both he and his attendants are transformed into serpents. God the Father foretells the victory of His Son over Sin and Death. Adam, after bewailing his lost condition, exhorts Eve to seek, with him, their peace with God.

BOOK XI.—The Son of God intercedes with His Father on behalf of suppliant Man whose prayers are, therefore, accepted. Adam and Eve are nevertheless expelled from Paradise by the angel Michael, who afterwards takes Adam to a high hill and shows him in vision what shall take place before the Flood, and the appearance of the 'triple-coloured bow' in the clouds.

BOOK XII.—The angel, continuing his prophetic narrative, ex-
 as to Adam who that Christ shall be whose 'God-like act'

' Shall bruise the head of Satan, crush his strength,
 Defeating Sin and Death.'

m, much comforted by the relation, is then led with Eve out of
 idise by Michael.*

' High in front advanc't,
 The brandish't sword of God before them blaz'd,
 Fierce as a comet; which with torrid heat,
 And vapour as the Libyan air adust,
 Began to parch that temperate clime; whereat
 In either hand the hast'ning angel caught
 Our ling'ring parents, and to th' eastern gate
 Led them direct, and down the cliff as fast
 To the subjected plain; then disappear'd.
 They, looking back, all th' eastern side beheld
 Of Paradise, so late their happy seat,
 Wav'd over by that flaming brand; the gate
 With dreadful faces throng'd, and fiery arms:
 Some natural tears they dropt but wip'd them soon;
 The world was all before them, where to choose
 Their place of rest, and Providence their guide:
 They, hand in hand, with wand'ring steps and slow,
 Through Eden took their solitary way.'

[L. 632-649.]

he temptation of our Lord is the subject of Milton's shorter
 n, *Paradise Regained*, which, as we have already said, was
 d into existence by the question put to the poet by his Quaker-
 id Ellwood. (See p. 87, s. 57.) Coleridge pronounces the
 e to be 'in its kind the most perfect poem extant.' There is no
 t that Milton's consummate art in its descriptive power is here
 doped in its highest form. 'There is not a hollow or a vague
 iment, not a useless word, in the whole poem,' though we cannot
 feel with Southey that, owing, perhaps, to the fact of the entire
 ect being but an incident in the many incidents in the life of
 Saviour, it had been grander as an episode in a longer work.
 'Death for Death,' alluded to in *Paradise Lost*, is not realised
 aradise Regained, in which the wilderness instead of Calvary is
 'appendage to Eden,' and this alone has been suggested as a
 logical deficiency which has affected its popularity. That the
 n has never attained its just fame because forced into com-
 son with *Paradise Lost* is probably the key to its being so often
 ally disparaged by readers of the present day.

It may not here be out of place to note the idea which Addison comments
 f the misery of Satan in the midst of his transient triumph contrasted
 the triumphant hope of Adam in the excess of his wretchedness.

Paradise Regained is contained in four books of which it presents Jesus—'this man of men attested Son of God,' reti the wilderness to be 'tempted of the devil,' who, having pre announced his plans to his peers in council, appears to Him disguise of a peasant.

Book II. shows Mary bewailing the absence of her son. Satan, in the garb of a courtier, tempts the Saviour with a fe the offer of riches.

Book III. continues the temptation, and the kingdoms (are exhibited.

Book IV. introduces Rome and Athens in their architectu intellectual greatness, and our Lord, after being exposed to a storm, is brought back to the desert to be conveyed to the p of the Temple, from which Satan, defeated in his plans, falls angels bear Jesus away. Their hymn of triumph ends the The following are the lines on Athens (236-284):—

'Look once more, ere we leave this specular mount,
Westward, much nearer by south-west, behold;
Where on the Ægean shore a city stands
Built nobly, pure the air, and light the soil;
Athens, the eye of Greece, mother of arts
And eloquence, native to famous wits
Or hospitable, in her sweet recess,
City or suburban, studious walks and shades.
See there the olive grove of Academe,
Plato's retirement, where the Attic bird
Trills her thick-warbl'd notes the summer long;
There flowery hill Hymettus, with the sound
Of bees' industrious murmur, oft invites
To studious musing; there Ilissus rolls
His whispering stream: within the walls then view
The schools of ancient sages; his who bred
Great Alexander to subdue the world,
Lyceum there, and painted Stoa next:
There shalt thou hear and learn the secret power
Of harmony, in tones and numbers hit
By voice or hand; and various-measur'd verse,
Æolian charms and Dorian lyric odes,
And his, who gave them breath, but higher sung
Blind Melesigenes, thence Homer call'd,
Whose poem Phœbus challeng'd for his own.
Thence what the lofty grave tragedians taught
In chorus or Iambic, teachers best
Of moral prudence, with delight receiv'd
In brief sententious precepts, while they treat
Of fate, and chance, and change in human life,
High actions and high passions best describing:
Thence to the famous orators repair,
Those ancient, whose resistless eloquence
Wielded at will that fierce democracy,

Shook the Arsenal, and fulmin'd over Greece
To Macedon, and Artaxerxes' throne :
To sage Philosophy next lend thine ear,
From Heaven descended to the low-roof't house
Of Socrates ; see there his tenement,
Whom well inspir'd the oracle pronounc'd
Wisest of men ; from whose mouth issued forth
Mellifluous streams, that water'd all the schools
Of Academics old and new, with those
Surnam'd Peripatetics, and the sect
Epicurean, and the Stoic severe ;
These here revolve, or, as thou lik'st, at home,
Till time mature thee to a kingdom's weight ;
These rules will render thee a king complete
Within thyself, much more with empire join'd.

APPENDIX E.

DICTIONARY OF MINOR AUTHORS.

[IN the following Appendix a number of deceased authors whose names are not included in, or have been accidentally omitted from, the body of the foregoing Handbook are arranged in Alphabetical order. The reader is requested to bear in mind that the reigns given are those during which they published their works, and do not necessarily include the reign in which they were born. The works cited are not the *whole* of the works they produced, but only their best or best-known works. The letter **p** signifies PROSE WORKS; the letter **m**, METRICAL (OR POETICAL) WORKS; and the letter **d**, DRAMATIC WORKS.] *

Ailred or Ethelred of Rievaulx, 1109-1166. (HENRY II.) **p** *Homilies*; *Account of the Battle of the Standard* (1138).

Alfred or Alured of Beverley, d. 1154? (STEPHEN, HENRY II.) **p** *Abridgment of Geoffrey of Monmouth* (see p. 19, s. 10), continued to the year 1129.

Alison, Archibald, 1757-1839. (GEORGE III.) **p** *Essay on Taste*, 1790. He was the father of Alison the historian (see p. 212, s. 136).

Amory, Thomas, 1691-1788. (GEORGE II., GEORGE III.) **p** *Memoirs of Several Ladies of Great Britain*, 1755; *Life and Opinions of John Bunce, Esq.*, 1756-66. Hazlitt called Bunce the 'English Rabelais,'—a name given also to Swift and Sterne.

Andrewes, Lancelot, 1555-1626, Bishop successively of Chichester, Ely and Winchester. (ELIZABETH, JAMES I.) **p** *Sermons and Devotional Works*, 1589-1610. James I. employed him against the Jesuit Bellarmine.

Ashmole, Elias, 1617-92. (CHARLES II.) **p** *History of the Order of the Garter*, 1672. He was the founder of the Ashmolean Museum at Oxford, and the son-in-law of Dugdale, p. 267.

* To anticipate the objection that many 'Dramatic' works are metrical, it should be stated that the term 'Metrical' has been adopted here more for the sake of its initial letter than with a view to precise classification.

Aubrey, John, 1626–1697? (WILLIAM III. and MARY.)
p *Miscellanies* (chiefly on supernatural subjects), 1696.

Baker, Sir Richard, 1568–1645. (CHARLES II.) **p** *Chronicle of the Kings of England from the Time of the Romans' Government unto the Death of King James*, 1641.

Bale, John, Bishop of Ossory, 1495–1564? (HENRY VIII., EDWARD VI., MARY.) **p** *British Biographies* from Japhet to 1559, 1557–9. **d** *Interludes; Kynges Johan*, printed by the Camden Society in 1838, and supposed to have been written in the reign of Edward VI.

Barbauld, Anna Letitia, 1743–1825. (GEORGE III.) **p** Works on miscellaneous subjects. **m** Poems chiefly devotional.

Barnfield, Richard, *b.* 1574? (ELIZABETH.) **m** *The Affectionate Shepherd*, 1594; *Cynthia*, 1595; *The Encomion of Lady Pecunia*, 1598. The verses in *The Passionate Pilgrime*, 1599—beginning *As it fell upon a day*—are ascribed to Barnfield. (*See* p. 65.)

Barton, Bernard, 1784–1849. (GEORGE III., GEORGE IV., WILLIAM IV., VICTORIA.) **m** Poems on various subjects from 1811 to 1845. Barton is often styled the 'Quaker Poet.'

Beaumont, Sir John, 1582–1628. (ELIZABETH, JAMES.) **m** *Bosworth Field, with a Taste of the Variety of other Poems*, published posthumously in 1629. He was the elder brother of Fletcher's colleague.

Becon, Thomas, 1511–67. (HENRY VIII., EDWARD VI., MARY, ELIZABETH.) **p** *The Sick Man's Salve*, and numerous other works.

Behn, Aphra, or **Afra**, 1642–89. (CHARLES II., JAMES II.) **p** *Oroonoko, or the Royal Slave*, and other Novels. **m** *Poems* (with Rochester, Etherege and others), 1684–88. **d** *Plays*, seventeen in number. Under the name of 'Astræa' Pope refers to the licentiousness of her style—

'The stage how loosely doth Astræa tread.' . . .

Bellenden, John, Archdean of Moray, *d.* 1550. (HENRY VIII.) **p** Translation of Boece's *History of Scotland* made by command of James V. of Scotland, 1537. First Scotch prose-writer.

Berners, Juliana, 1390–1460, Prioress of Sopwell Nunnery, near St. Albans. (HENRY V., HENRY VI.) **p** and **m**. Treatises on Hawking, Hunting and Armory.

Birch, Dr. Thomas, 1705–66. (GEORGE II., GEORGE III.) **p** Historical and miscellaneous works from 1734 to 1766. He published, in 1734–41, a *General Dictionary* based on that of Bayle.

Blacklock, Thomas, 1721-91. (GEORGE II., GEORGE III.) **m** Poems, 1754 and subsequently. He was blind.

Blair, Dr. Hugh, 1718-99. (GEORGE III.) **p** *Lectures on Rhetoric and Belles Lettres*, 1783; *Sermons*, 1777-1800.

Boniface, St. (Winifred), 670-755. (ANGLO-SAXON PERIOD.) **p** Letters (in Latin), about a hundred of which are extant.

Boston, Thomas, 1676-1732. (GEORGE I., GEORGE II.) **p** Theological works, 1720 and subsequently.

Breton, Nicholas, 1555-1624. (ELIZABETH, JAMES.) **m** Pastoral and miscellaneous poetry. His *Melancholike Humours* were reprinted by Sir Egerton Bridges in 1815.

Brooke or Broke, Arthur, *d. circa* 1563. (ELIZABETH.) **m** *The Tragical Historye of Romeus and Juliet, written first in Italian* by Bandell, 1562. (See App. C, p. 253.)

Brooke, Lord (Fulke Greville), 1554-1628. (ELIZABETH, JAMES I.) **p** *Life of the renowned Sir Philip Sidney* (whose friend he was), published in 1652. **m** Treatises and Songs. **d** Tragedies.

Brooks, Charles Shirley, 1815-74. (VICTORIA.) **p** Novels: *Aspen Court*, 1854; *The Gordian Knot*, 1859; *The Silver Cord*, 1861; *Sooner or Later*, 1868. **m** and **d** Miscellaneous verse and plays. Shirley Brooks succeeded Mark Lemon as editor of *Punch*.

Broome, Richard, *d.* 1652. (CHARLES I., COMMONWEALTH.) **d** *The Northern Lass*, 1632; *The Antipodes*, 1640, and other plays. Broome was Ben Jonson's servant.

Brown or Browne, Tom, *d.* 1704. (CHARLES II., JAMES II., WILLIAM and MARY.) **p** Various works, chiefly of a humorous (and also indecent) character. Addison calls him 'Tom Brown of Facetious Memory.'

Browne, Isaac Hawkins, 1706-60. (GEORGE II.) **m** *A Pipe of Tobacco*, 1736, a series of six parodies of Cibber, Ambrose Phillips, Thomson, Young, Pope, and Swift; *De Animi Immortalitate*, in Latin, 1754.

Browne, William, *b.* 1590-1645? (JAMES I.) **m** *Britannia's Pastorals*, 1613-16; *The Shepherd's Pipe*, seven eclogues, 1614.

Bruce, Michael, 1746-67. (GEORGE III.) **m** Poems, published posthumously in 1770, the chief of which are *Lockleven* and *The Last Day*.

Brunton, Mary, 1778-1818. (GEORGE III.) **p** *Self-control*, 1811; *Discipline*, 1814.

Bryant, Jacob, 1715-1804. (GEORGE III.) **p** *System of*

Ancient Mythology, 1774-76; *On the Plain of Troy*, 1795; *On the Trojan War*, 1796.

Buchanan, George, 1506-82. (ELIZABETH.) *p* *Rerum Scotticarum Historia*, 1582. *m* *Paraphrasis Psalmorum Davidis*, 1564, one of the finest Latin versions.

Budgell, Mustace, 1685-1736. (ANNE, GEORGE I., GEORGE II.) *p* Contributions to the *Tatler*, *Spectator*, and *Guardian*. He committed suicide by jumping from a boat under London Bridge.

Bull, George, 1634-1710, Bishop of St. David's. (CHARLES II., JAMES II.) *p* *Harmonia Apostolica*, 1670; *Defensio Fidei Nicenæ*, 1685.

Bury, Richard of, 1281-1345, Bishop of Durham. (EDWARD III.) *p* *Philobiblon*, first published in 1473.

Byrom, John, 1691-1763. (GEORGE II.) *p* *Universal Shorthand*, 1767. *m* *Enthusiasm*, 1751. Byrom was the author of *Colin and Phebe*, a Pastoral which appeared in No. 603 of the *Spectator* (Oct. 6, 1714).

Calamy, Edmund, 1600-66. (CHARLES I.) *p* One of the writers under the signature 'Smectymnus.' (See p. 84, s. 57.)

Calderwood, David, 1575-1651. (ELIZABETH, JAMES.) *p* *True History of the Church of Scotland from the beginning of the Reformation unto the end of the Reign of James VI.*, 1560-1625.

Campbell, Dr. George, 1719-96. (GEORGE III.) *p* *Dissertation on Miracles*, 1762; *Philosophy of Rhetoric*, 1776; *The Four Gospels*, 1790.

Capgrave, John, 1393-1464. (HENRY VI., EDWARD IV.) *p* *Book of the Noble Henries*, and *Chronicle of England*, both printed in the Rolls Series.

Carte, Thomas, 1686-1754. (GEORGE II.) *p* *Life of James, Duke of Ormonde*, 1735-6; *History of England*, 1747-1755.

Carter, Elizabeth, 1717-1806. (GEORGE II.) *p* *Translation of Epictetus*, 1758. *m* Miscellaneous pieces.

Cartwright, Thomas, 1535-1603. (ELIZABETH.) *p* *An Admonition to Parliament*, 1572; *An Admonition to the People of England*, 1589, &c.

Cary, Henry F., 1772-1844. (GEORGE III., GEORGE IV., WILLIAM IV., VICTORIA.) *m* Translation of Dante's *Divina Commedia*, 1806-13.

Cavendish, George, 1500?-62? (MARY I.) *p* *Life of Woolsey*, first printed in 1661.

Centlivre, Susannah, 1680?-1723. (ANNE, GEORGE I.)

d *The Busy Body*, 1709; *The Wonder*, 1713; *A Bold Stroke for a Wife*, 1718, and sixteen other plays.

Chamberlayne, William, 1619-89. (COMMONWEALTH.) **m** *Pharonnida, a Heroick Poem*, 1659. **d** *Love's Victory, a Tragi-Comedy*, 1658.

Charleton, Walter, 1619-1707. (COMMONWEALTH, CHARLES II.) **p** *Epicurus, his Morals*, 1655.

Chettle, Henry, xvii. cent. (ELIZABETH.) **d** *Patient Grissil* (with Dekker and another), 1603; and other Plays.

Child, Sir Josiah, 1630-99. (CHARLES II.) **p** *A New Discourse of Trade*, 1668.

Churchyard, Thomas, 1520-1604. (ELIZABETH.) **p** and **m** Miscellaneous pieces. (See p. 52, s. 33.) He died poor, and was buried with this epitaph:—

‘Come, Alecto, lend me thy torch,
To find a churchyard in a church-porch:
Poverty and poetry his tomb doth inclose;
Wherefore, good neighbours, be merry in prose.’

Clarke, Dr. Samuel, 1675-1729. (ANNE, GEORGE I.) **p** *Boyle Lectures*, 1704; *Scripture Doctrine of the Trinity*, 1712; *Sermons*, 1724.

Columban, St., 540-615. (CELTIC and ANGLO-SAXON PERIOD.) **p** and **m** Miscellaneous works.

Constable, Henry, xvi. cent. (ELIZABETH.) **m** *Diana* (a collection of Sonnets), 1584.

Corbet, Richard, Bishop of Oxford and Norwich, 1582-1635. (JAMES I., CHARLES I.) **m** *Journey to France*, 1613; *Poems*, 1647.

Coryat, Thomas, 1577-1617. (JAMES I.) **p** *Coryat's Crudities hastily Gobbled Up in Five Months' Travel in France, &c.*, 1611; *Coryat's Crambe, &c.* (a ‘second course’ of Crudities), 1611. He died at Surat in the pursuit of further adventures.

Cotton, Nathaniel, 1707-88. (GEORGE II., GEORGE III.) **m** *Visions in Verse*, 1751. Cotton was Cowper's doctor at St. Albans.

Coxe, William, Archdeacon of Wilts, 1747-1828. (GEORGE III., GEORGE IV.) **p** *Memoirs of Sir Robert Walpole*, 1798; *History of the House of Austria* (1218-1792), 1807; *Memoirs of Marlborough*, 1818-19.

Croly, Rev. George, 1780-1860. (GEORGE IV., WILLIAM IV., VICTORIA.) **p** *Salathiel, a romance*, 1827. **m** Various works.

Creech, Rev. Thomas, 1659-1701. (CHARLES II., JAMES

II., WILLIAM and MARY.) **m** Translations of *Lucretius*, 1682; *Horace*, 1684; *Theocritus*, *Juvenal*, &c.

Crowne, John, 1661–1703. (CHARLES II., JAMES II., WILLIAM III.) **d** *City Politiques*, 1675; *The Destruction of Jerusalem*, 1677; *Sir Courtly Nice*, 1685.

Cumberland, Richard, 1632–1718. (CHARLES II., JAMES II., WILLIAM and MARY, ANNE, GEORGE I.) **p** *De Legibus Naturæ Disquisitio Philosophia*, 1672.

Davis, John, d. 1605. (ELIZABETH.) **p** Account of three voyages made [between 1585 and 1587] for the discovery of the North-West Passage, and other works on maritime subjects. Davis was the discoverer of Davis' Straits.

Davison, Francis, 1575–1618. (ELIZABETH.) **m** *Poetical Rhapsody*, 1602, a collection including, with those of the author and his brother, poems by Davies (Sir John), Sidney, Spenser, the Countess of Pembroke, Raleigh, Wotton, Donne, and others.

Day, John, xvii. cent. (JAMES I., CHARLES I., COMMONWEALTH.) **m** and **d** *The Bristol Tragedy*, 1602; *The Isle of Guls*, 1606; *The Blind Beggar of Bednal Green*, 1659.

De Lolme, John Louis de, 1740–1806. (GEORGE III.) **p** *The English Constitution*, 1775.

Dennis, John, 1657–1734. (WILLIAM and MARY, ANNE, GEORGE I., GEORGE II.) **p** Miscellaneous Prose Works. **m** *Miscellanies in Verse and Prose*, 1693, &c. **d** *A Plot and no Plot*, a comedy, 1697; *Rinaldo and Armida*, a tragedy, 1699; *Iphigenia*, a tragedy, 1702, &c.

Doddridge, Dr. Philip, 1702–1751. (GEORGE III.) **p** *Rise and Progress of Religion in the Soul*, 1750; and many other religious works.

Dodsley, Robert, 1703–1764. (GEORGE II., GEORGE III.) **p**, **m** and **d** *Miscellanies*. Dodsley set on foot the *Annual Register* (see p. 149, s. 95), and made a well-known *Collection of Poems by Several Hands*, 1758.

Dugdale, Sir William, 1605–1686. (COMMONWEALTH, CHARLES II.) **p** *Monasticon Anglicanum* (Abbeys, Monasteries, Cathedrals, and Collegiate Churches), 1655; *Antiquities of Warwickshire*, 1656; and other antiquarian works.

D'Urfey, Tom, 1630?–1723. (CHARLES II., JAMES II., WILLIAM and MARY, ANNE, GEORGE I.) **m** *Wit and Mirth*; or, *Pills to Purge Melancholy*. Ballads, Sonnets, &c., 1687–1720, and other poetical works. **d** Various Plays.

Behard, Lawrence, 1671?-1730. (WILLIAM and MARY, ANNE, GEORGE I.) **p** *Roman, Ecclesiastical, and English Histories, &c.*

Edwards, Richard, 1523-1566? (ELIZABETH.) **m** *Paradyse of Daynty Deuises* (to which he was chief contributor), 1576. **d** *Damon and Pythias*, a tragedy, 1570, acted in 1566; *Palemon and Arcyte*, a tragi-comedy, acted in 1566.

Edwards, Thomas, *d.* 1647. (CHARLES I.) **p** *Gangrena; or, A Discovery of many of the Errours, Heresies, Blasphemies, and Pernicious Practices of the Sectaries of the Time*, 1646.

Elliott, Ebenezer, 1731-1849. (GEORGE III., GEORGE IV., WILLIAM IV., VICTORIA.) **m** *Corn-Law Rhymes*, 1831-1836, which gained him the name of the 'Corn-Law Rhymmer.'

Erskine, Rev. Ebenezer, 1680-1754. (GEORGE II.) **p** *Sermons*, 1755, &c.

Erskine, Rev. Ralph, 1685-1752. (GEORGE II.) **p** and **m** *Sermons and Hymns*, 1738-1752, &c. The brothers Ralph and Ebenezer Erskine were the founders of the Scotch Secession Church.

Fabyan, or Fabian, Robert, 1450?-1512. (EDWARD IV., EDWARD V., RICHARD III.) **p** Chronicle called the *Concordance of Histories*, from the landing of Brute (*see* App. A, Ex. VI.) to 1485, 1516.

Fanshawe, Sir Richard, 1608-1666. (CHARLES I., COMMONWEALTH, CHARLES II.) **m** Trans. of *Il Pastor Fido* of Guarini, 1646; trans. of the *Lusiad* of Camoens, 1655.

Farmer, Dr. Richard, 1735-1797. (GEORGE III.) **p** *Essay on the Learning of Shakespeare*, 1766.

Ferguson, Dr. Adam, 1724-1816. (GEORGE III.) **p** *History of the Roman Republic*, 1783; *Principles of Moral and Political Science*, 1792.

Ferrier, Mary, 1782-1854. (GEORGE III., GEORGE IV., WILLIAM IV.) **p** *The Marriage*, 1818, and two other novels.

Field, Nathaniel, *d.* 1641. (JAMES I.) **d** *A Woman's a Weather-cock*, a comedy, 1612; *Amends for Ladies*, a comedy, 1639; *The Fatal Downy*, a tragedy (with Massinger), 1632.

Filmer, Sir Robert, *d.* 1688. (CHARLES I., COMMONWEALTH, CHARLES II.) **p** *Patriarcha; or, The Natural Power of the Kings of England Asserted*, 1680.

Fisher, John, Bishop of Rochester, 1459-1535. (HENRY VII. HENRY VIII.) **p** *Sermons*.

Fisher, Edward, xvii. cent. (CHARLES I., COMMONWEALTH.) **p** *The Marrow of Modern Divinity*, 1644. This gave rise to the so-called 'Marrow Controversy.' (See also 'Boston,' 'Halyburton,' 'Rutherford.')

Flavel, John, 1627?-91. (CHARLES II., JAMES II., WILLIAM and MARY.) **p** Theological works.

Fletcher, Sir Andrew (of Saltoun), 1653-1716. (JAMES II., WILLIAM and MARY.) **p** Political works.

Florence of Worcester, *d.* 1118. (WILLIAM II., HENRY I.) **p** Chronicle from the Creation to 1117.

Fordun, John of, xiv. cent. (EDWARD III.) **p** *Scotichronicon*, or Chronicle of Scotland down to 1360.

Foxe, John, 1517-87. (ELIZABETH.) **p** *Acts and Monuments of these latter and perilous Dayes, &c.*, commonly called the *Book of Martyrs*, 1563.

Gale, Theophilus, 1628-78. (CHARLES II.) **p** *The Court of the Gentiles*, 1672, and other theological works.

Geoffrey the Grammarian, xv. cent. **p** *Promptorium Parvulorum*, an English-Latin Dictionary, and (perhaps) *Medulla Grammatices*, a Latin-English Dictionary.

Gildon, Charles, 1665-1724. **p** *Complete Art of Poetry*, 1718; *Laws of Poetry*, 1720. **d** Plays. He attacked Pope, who put him in the *Dunciad*, and in the *Prologue to the Satires* (l. 151):—

'Yet then did Gildon draw his venal quill;
I wish'd the man a dinner, and sate still.'

Gillies, Dr. John, 1747-1836. (GEORGE III., GEORGE IV.) **p** *History of Ancient Greece*, 1786; and other works.

Glanvil, Ranulf de, *d.* 1190. (HENRY II.) **p** *Tractatus de Legibus et Consuetudinibus Regni Angliæ*, first published in 1554.

Glaphorne, Henry, xvii. cent. (CHARLES I., COMMONWEALTH.) **d** *Albertus Wallenstein*, a tragedy, 1634; *The Hollander*, a comedy, 1640; and other plays.

Glover, Richard, 1712-85. (GEORGE II., GEORGE III.) **m** *Leonidas*, an epic on the Persian Wars, 1737, &c.

Grahame, Rev. James, 1765-1811. (GEORGE III.) **m** *Mary Stewart, Queen of Scots*, 1801; and other poems.

Granger, Rev. James, 1716?-76. (GEORGE III.) **m** *Biographical History of England*, 1769.

Gray, David, 1838-1861. (VICTORIA.) **m** *The Luggie*, and other Poems, 1862.

Greville, Fulke, see Brooke.

Guthrie, Dr. Thomas, 1800-73. (VICTORIA.) **p** *The Gospel in Ezekiel*, 1855; &c. Guthrie established the original Edinburgh Ragged School.

Hailes, David Dairymple, Esq., 1726-92. (GEORGE III.) **p** *Annals of Scotland* (1056-1370), 1776-79, &c.

Hakluyt, Richard, 1553-1616. (ELIZABETH.) **p** *The Principall Navigations, Voyages, and Discoveries made by the English Nation*, etc., 1589.

Hale, Sir Matthew, 1609-76. (COMMONWEALTH, CHARLES II.) **p** *Contemplations, Moral and Divine*, 1676-7; *History of the Common Law of England*.

Halifax, George Saville, Marquis of, 1630-95. (CHARLES II., JAMES II., WILLIAM and MARY.) **p** Political, Historical, and Moral Tracts,

Hall, Edward, 1499?-1547. (HENRY VIII.) **p** *The Union of the Two Noble and Illustre Families of Lancastre and Yorke*, 1548.

Hall, Joseph, 1574-1656. (ELIZABETH, JAMES I., CHARLES I.) **p** *Contemplations upon the Principal Passages of the History of the New Testament*, 1612-15; *Christian Meditations*, 1640; *Mundus Alter et Idem*, 1643 (see p. 47, s. 27); **m** *Virgidamiarum* (Of Gatherings or Harvests of Rods), satires, 1597-98.

Halyburton, Thomas, 1674-1712. (CHARLES I., CHARLES II., JAMES II., WILLIAM and MARY, ANNE.) **p** *Natural Religion Insufficient*, &c., 1714. Halyburton took part in the 'Marrow Controversy.' (See ante 'Fisher'.)

Hamilton, Elizabeth, 1758-1816. (GEORGE III.) **p** *The Cottagers of Glenburnie*, a tale, 1808.

Harding, John, 1378-1465? (HENRY VI.) **m** *Metrical Chronicle of England*, from the earliest times to the reign of Henry IV., 1543.

Hartley, David, 1705-57. (GEORGE II.) **p** *Observations on Man, his Frame, his Duty, and his Expectations*, 1749.

Hawkesworth, John, Dr., 1715?-73. (GEORGE II., GEORGE III.) **p** *Trans. of Telemachus*, 1768; *Voyages of Byron, Wallis, Carteret, and Cook*, 1773. (See also p. 136, s. 91.)

Hayley, William, 1745-1820. (GEORGE III.) **p** *Life, Works, and Letters of Cowper*, 1803-4. **m** *Triumphs of Temper*, 1781; and other poems.

Hayward, Sir John, d. 1627. (ELIZABETH.) **p** *The first part of the Life and Raigne of Henry III.*, 1599, &c.

Henry, Matthew, 1662-1714. (WILLIAM and MARY, ANNE.) **p** *Commentary on the Bible* (completed by him to the end of the Acts), 1710; and other theological works.

Henry, Dr. Robert, 1718-90. (GEORGE III.) **p** *History of Great Britain*, from the first invasion of the Romans to the death of Henry VIII., 1771-93.

Herbert, Hon. and Rev. William, 1778-1847. (GEORGE III., GEORGE IV., WILLIAM IV., VICTORIA.) **m** *Helga*, a poem, 1815; *Attila*, an epic, 1838; and other poetical works.

Hervey, James, 1714-1758. (GEORGE II.) **p** *Theron and Aspasio*, a series of dialogues and letters, 1753-55. **m** *Meditations and Contemplations*, 1746-7.

Hervey, John, Lord, 1696-1743. (GEORGE II.) **p** *Memoirs of the Court of George II. and of Queen Caroline*, first published in 1848. Hervey is savagely attacked as 'Sporus' in the Prologue to Pope's satires, ll. 305-333. His favour with the Queen is referred to in the couplet:—

‘Or at the ear of Eve, familiar toad,
Half froth, half venom, spits himself abroad.’

Heylin, Peter, 1600-62. (CHARLES I., COMMONWEALTH, CHARLES II.) **p** *Microcosmus; or, Description of the World*, 1622; and other works.

Heywood, Sir Jasper, 1535-98. (ELIZABETH.) **m** *Poems in the Paradise of Dainty Devices*. **d** *Trans. of Seneca's Troas*, 1559, *Thyestes*, 1560, *Hercules Furens*, 1561.

Hill, Aaron, 1685-1750. (ANNE, GEORGE I., GEORGE II.) **m** and **d** *Miscellaneous plays and poems*. Pope put him in the *Dunciad* (ll. 295-8), and his subsequent passage-of-arms with his satirist is his chief claim to remembrance.

Hoadley, Benjamin, 1706-1757. (GEORGE II.) **d** *The Suspicious Husband*, a comedy, 1747. Hoadley was one of Hogarth's assistants in the *Analysis of Beauty*.

Hofland, Barbara, 1770-1844. (GEORGE III., GEORGE IV., WILLIAM IV., VICTORIA.) **p** *Son of a Genius*, 1813; and other tales.

Holcroft, Thomas, 1745-1809. (GEORGE III.) **p** *Anna St. Ives*, 1792; and other novels. **d** *The Road to Ruin*, a comedy, 1792; and other plays.

Hooke, Nathaniel, 1690?-1763. (GEORGE II., GEORGE III.) **p** *Roman History*, 1745-1773.

Hope, Thomas, 1770?-1831. (GEORGE III., GEORGE IV.) **p** *Costume of the Ancients*, 1809; *Anastasius*; or, *Memoirs of a*

Modern Greek, written at the close of the Eighteenth Century, a no
1819, &c.

Horne, Dr. George, Bishop of Norwich, 1730-1792. (GEOFF III.) *p* *Commentary on the Psalms*, 1771.

Horne Tooke, John, 1736-1812. (GEORGE III.) *p* *HI*
ITEPOENTA; or *Diversions of Purley*, dialogues upon langu
1786-1805.

Horsley, Dr. Samuel, Bishop of St. Asaph, 1733-1811
(GEORGE III.) *p* *Translations of Hosea*, 1801, and the *Book of Psalms*, 1815.

Howard, Lieut. Edward, d. 1841. (VICTORIA.) *p* *The*
Commodore, 1837; *Rattlin the Reefer*, 1838; and other naval nov

Howe, John, 1630-1705. (COMMONWEALTH, CHARLES II., JAMES II., WILLIAM and MARY, ANNE.) *p* *Sermons*
and theological works. Howe was Cromwell's domestic chaplain

Hughes, John, 1677-1720. (ANNE, GEORGE I.) *p* *Contributions*
to the *Tatler*, *Spectator* and *Guardian* (see p. 136, s. 9) and *The Siege of Damascus*, a tragedy, 1720. The author died the first night of its production.

Hume, Alexander, 1560?-1609. (ELIZABETH.) *m* *Hymns*
or, *Sacred Songs*, 1599.

Hurd, Dr. Richard, Bishop of Worcester, 1720-1801
(GEORGE II., GEORGE III.) *p* *Introduction to the Study of Prophecies concerning the Christian Church*, 1772; *Life of W. Burton*, 1794.

Hutcheson, Dr. Francis, 1694-1747. (GEORGE II., GEORGE III.) *p* *Inquiry into the Original of our Ideas of Beauty and Virtue*, 1725; *Essay on the Nature and Conduct of the Passions and Affections*, 1728; *System of Moral Philosophy*, 1755.

Hutchinson, Lucy, b. 1620-59. (COMMONWEALTH.) *Memoirs* of herself and her husband, Colonel John Hutchinson Governor of Nottingham Castle, first published in 1806.

James I. of England, 1566-1625. (JAMES I.) *p* *A Counterblast to Tobacco*, 1604. *m* *Essays of a Prentise, in the Divine Art of Poesie*, 1585. Both of these are included in Mr. Arber's *Reprints*, 1869.

Jewel, John, 1522-71. (ELIZABETH.) *p* *Apologia Ecclesie Anglicane*, 1562, &c.

Johnston, Dr. Arthur, 1587-1641. (CHARLES I.) *Psalmorum Davidis Paraphrasis Poetica*, 1637.

Jortin, Dr. John, 1698-1770. (GEORGE I., GEORGE II.)

GEORGE III.) **p** *Remarks on Ecclesiastical History*, 1751-73; *Life of Erasmus*, 1758-60.

Kames, Henry Home, Lord, 1696-1782. (GEORGE I., GEORGE II., GEORGE III.) **p** *Principles of Morality and Natural Religion*, 1751; *Art of Thinking*, 1761; *Elements of Criticism*, 1762.

Kennett, Basil, 1674-1715. (WILLIAM and MARY.) **p** *The Antiquities of Rome*, 1696.

Knox, John, the Reformer, 1505-72. (MARY, ELIZABETH.) **p** *First Blast of the Trumpet against the Monstruous Regiment of Women*, 1558; *Historie of the Reformation of Religious within the Realme of Scotland*, 1584, &c.

Laing, Malcolm, 1762-1818. (GEORGE III.) **p** *History of Scotland* from James VI. to Anne, 1800.

Langbaine, Gerard, 1656-92. (WILLIAM and MARY.) **p** *Account of the English Dramatick Poets*, &c., 1691.

Langhorne, Dr. John, 1735-1779. (GEORGE III.) **p** Translation (with his brother) of *Plutarch's Lives*, 1770.

Lardner, Dr. Nathaniel, 1684-1768. (GEORGE II., GEORGE III.) **p** *Credibility of the Gospel History*, 1727-57.

Law, Rev. William, 1686-1761. (GEORGE II., GEORGE III.) **p** *Serious Call to a Holy Life*.

Lee, Harriet, 1750-1824 } (GEORGE III.) **p** *Canterbury*

Lee, Sophia, 1756-1851 } { *Tales*, 1797-1805.

Leighton, Robert, 1613-1684. (COMMONWEALTH, CHARLES II.) **p** *Commentary on the First Epistle of St. Peter*, 1693.

Leland, John, 1506?-1552. (HENRY VIII., EDWARD VI.) **p** *The Itinerary*, published by Hearne, 1710-12.

Leland, Dr. Thomas, 1722-1785. (GEORGE II., GEORGE III.) **p** *History of Ireland*, 1773.

Lenox, Charlotte, 1720-1804. (GEORGE II., GEORGE III.) **p** *Harriot Stuart*, 1751; *The Female Quixote*, 1752.

Leslie, Charles, 1650?-1722. (WILLIAM and MARY, ANNE, GEORGE I.) **p** *A Short and Easy Method with the Deists*, 1694.

Leyden, John, 1775-1811. (GEORGE III.) **m** *Poetical Remains*, 1819.

Lille, George, 1693-1739. (GEORGE II.) **d** *George Barnwell*, produced in 1731, *Arden of Feversham*, *The Fatal Curiosity*, and other plays.

Lingard, Dr. John, 1771-1851. (GEORGE III., GEORGE IV., WILLIAM IV., VICTORIA.) *p* *History of England from the Invasion of the Romans to 1688*, 1819-30.

Lister, Thomas Henry, 1801-1842. (GEORGE IV., WILLIAM IV., VICTORIA.) *p* *Granby*, 1826; and other novels.

Lodge, Thomas, d. 1625. (ELIZABETH, JAMES.) *m* *Rosalynde*, *Euphues Golden Legacie*, 1590 (see p. 252,—*As You Like It*). *d* *The Wounds of Civil War*, 1594; *A Looking Glasse for London and England*, 1594.

Logan, Rev. John, 1748-1788. (GEORGE III.) *p* *Poems*, 1781-2. *d* *Runnimeade*, a tragedy, 1783.

Lowth, Dr. Robert, Bishop of London, 1710-1787. (GEORGE III.) *p* *Translation of Isaiah*, 1778.

Lowth, Dr. William, 1661-1732. (WILLIAM and MARY, ANNE, GEORGE I.) *p* *Commentaries on the Scriptures*, 1727.

Lyttelton, Lord, 1709-73. (GEORGE II., GEORGE III.) *p* *History of Henry II.*, 1764-67; *Observations on the Conversion and Apostleship of St. Paul*, 1747.

Macaulay, Mrs. Catharine, 1733-91. (GEORGE II., GEORGE III.) *p* *History of England*, from the Accession of James II. to that of the Brunswick line, 1763-83.

MacCulloch, John Ramsay, 1789-1864. (GEORGE IV., WILLIAM IV., VICTORIA.) *p* *Dictionary of Commerce and Commercial Navigation*, 1832; and works on Political Economy.

Mackenzie, Sir George, 1636-91. (CHARLES II., JAMES II., WILLIAM and MARY.) *p* *Moral Essays*, 1665 *et seq.*

Mallet, David, 1700?-1765. (GEORGE II.) *p*, *m* and *d* *Balads and miscellaneous works*.

Malone, Edmund, 1741-1812. (GEORGE III.) *p* *Historical Account of the Rise and Progress of the English Stage*, 1790; and commentaries, &c., on Shakespeare.

Manley, Mary De la Rivière, 1672-1724. (ANNE, GEORGE I.) *p* *The New Atlantis*, a Satire on the promoters of the Revolution of 1689, 1709.

Maturin, Rev. Charles Robert, 1782-1824. (GEORGE III., GEORGE IV.) *p* *Melmoth the Wanderer*, a novel, 1820. *d* *Bertram; or, the Castle of St. Aldebrand*, a tragedy, 1816.

May, Thomas, 1594-1650. (JAMES II., CHARLES I., COMMONWEALTH.) *p* *History of the Parliament of England which began November 3*, 1640, 1647. *m* *Trans. of the Georgics of Virgil*, 1622, and *Lucan's Pharsalia*, 1627; *The Reigne of King*

Henry II., 1633; *The Victorious Reigne of King Edward III.*, 1635.
d *The Heir*, a comedy, 1622; *Cleopatra*, a tragedy, and other plays.

Mennis, Sir John, 1598-1671. (CHARLES I., COMMON-WEALTH, CHARLES II.) **m** *Musarum Deliciæ; or, The Muses' Recreation*, 1656 (2nd ed.); *Wits' Recreations*, 1640.

Meres, Francis, xvi. cent. (ELIZABETH, JAMES I.) **p** *Palladis Tamia: Wits' Treasury, being the Second Part of Wits' Commonwealth*, 1598. (See p. 63, s. 40, and App. C, p. 252, note.)

Mickle, William Julius, 1734-88. (GEORGE III.) **m** Translation of the *Lusiad*, 1771-75, Poems and Ballads. Mickle is the author of the beautiful little ballad called *The Mariner's Wife*.

Middleton, Dr. Conyers, 1683-1750. (GEORGE I., GEORGE II.) **p** *Life of Cicero*, 1741.

Monboddo, James Burnet, Lord, 1714-99. (GEORGE III.) **p** *Essay on the Origin and Progress of Language*, 1773.

Montgomery, Captain Alexander, d. between 1607 and 1611. (ELIZABETH.) **m** *The Cherrie and the Slae* (i.e. *Virtue and Vice*), 1597.

Montgomery, Rev. Robert, 1807-55. (GEORGE IV., WILLIAM IV., VICTORIA.) **m** *Omnipresence of the Deity*, 1828; *Satan; or, Intellect without God*, 1830; *The Messiah*, 1832; and other poems.

Moore, Edward, 1712-57. (GEORGE II.) **p** Editor of *The World*, 1753-6. **d** *The Gamester*, a tragedy, 1753.

More, Dr. Henry, 1614-87. (CHARLES I., COMMON-WEALTH, CHARLES II.) **p** *Mystery of Godliness*, 1660; *Mystery of Iniquity*, 1664. **m** *Philosophical Poems*, 1647.

Moultrie, Rev. John, xix. cent. **m** *My Brother's Grave, and other Poems*, 1837; *The Dream of Life, and other Poems*, 1843. (See also p. 218, 'Charles Knight.')

Munday, Anthony, 1554-1633. (ELIZABETH, JAMES I.) **m** *The Fountayne of Fame*, 1580; *The Paine of Pleasure*, 1580. **d** *Valentine and Orson*, 1598, &c.

Nabbes, Thomas, d. circa 1645. (CHARLES I.) **d** *Microcosmus, a Morall Masque*, 1637; *Hannibal and Scipio*, a tragedy, 1637, &c.

Napier, Sir William, 1785-1860. (GEORGE IV., WILLIAM IV., VICTORIA.) **p** *History of the War in the Peninsula* [1807-1814], 1828-40.

Needham, Marchmont, 1620-78. (CHARLES I., COMMON-

WEALTH.) **p** *Mercurius Britannicus*, 1643-7? *Mercurius Pragmaticus*, 1647-9; *Mercurius Politicus*, 1649-60. Needham was the most prominent journalist of his time.

Neville, Henry, 1620-94. (CHARLES II.) **p** *Plato Redivivus; or a Dialogue concerning Government*, 1681.

Newcastle, Margaret, Duchess of, 1624-73. (COMMONWEALTH, CHARLES II.) **p, m** and **d** *Poems and Fancies*, 1653, plays, &c.

Nicholas of Guildford, xii. cent. (HENRY II., RICHARD I.) **m** *Dialogue between the Owl and the Nightingale*. (See p. 27, s. 14.)

Nicolson, Dr. William, Archbishop of Cashel, 1655-1727. (ANNE, GEORGE I.) **p** *Border Laws*, 1705, and other anti-quarian works.

Opie, Mrs. Amelia, 1769-1853. (GEORGE III., GEORGE IV., WILLIAM IV.) **p** *The Father and Daughter*, 1801; and other novels.

Owen, Dr. John, 1616-83. (COMMONWEALTH, CHARLES II.) **p** *Exposition of the Epistle of St. Paul to the Hebrews*, 1668-84; and other theological works.

Phillips, Ambrose, 1671-1749. (WILLIAM III., ANNE, GEORGE I.) **m** *Pastorals* (in Tonson's *Miscellany*), 1709, &c. These gained him from Pope the name of 'Namby Pamby.' See also 'Browne, Isaac Hawkins,' and p. 123, s. 80. **d** *The Distressed Mother*, a tragedy, 1712, &c.

Phillips, Katherine, 1631-64. (CHARLES II.) **m** *Poems*, 1664. **d** Translations of Corneille's *Pompey*, 1663, &c. Mrs. Philips was styled by her contemporaries the 'Matchless Orinda.'

Pinkerton, John, 1758-1826. (GEORGE III.) **p** *History of Scotland*, 1797; *Collection of Voyages and Travels*, 1808-14.

Pomfret, John, 1667-1703. (WILLIAM and MARY.) **m** *Poems* (the *Choice* and others), 1699; *Remains*, 1724.

Porson, Richard, 1759-1808. (GEORGE III.) **p** *Letters to Archdeacon Travis*, in answer to his defence of *The Three Heavenly Witnesses* (1 John, v. 7), 1790, and annotated editions of the classics.

Porter, Anna Maria, 1781?-1832. (GEORGE III., GEORGE IV., WILLIAM IV.) **p** *Hungarian Brothers*, 1807.

Porter, Jane, 1776-1850. (GEORGE III., GEORGE IV., WILLIAM IV.) **p** *Thaddeus of Warsaw*, a novel, 1803; *Scottish Chiefs*, a romance, 1809.

Price, Dr. Richard, 1723-1791. (GEORGE II., GEORGE

III.) **p** *Review of the Principal Questions and Difficulties in Morals*, 1758.

Prideaux, Dr. Humphrey, Dean of Norwich, 1648-1724. (WILLIAM III., ANNE, GEORGE I.) **p** *Connection of the Old and New Testaments in the History of the Jews and Neighbouring Nations, &c.*, 1716-18.

Priestley, Dr. Joseph, 1733-1804. (GEORGE III.) **p** *Disquisitions relating to Matter and Spirit*, 1777; *History of the Corruptions of Christianity*, 1782, and many other works.

Psalmanazar, George, 1679?-1763, the sham 'native of Formosa.' (ANNE, GEORGE I., GEORGE II.) **p** *Historical and Geographical Description of Formosa, &c.*, 1704.

Purchas, Samuel, 1577-1628. (JAMES I.) **p** *Purchas his Pilgrimage; or, Relations of the World and the Religions observed in all Ages and Places discovered, &c.*, 1613. *Hakluyt's Posthumus, or Purchas his Pilgrimes. Contayning a History of the World, in Sea Voyages and Lande Travells by Englishmen and others, &c.*, 1625.

Puttenham, George, 1532?-1600? (ELIZABETH.) **p** *The Arte of English Poesie*, 1589:

Reid, Thomas, 1710-1796. (GEORGE III.) **p** *Inquiry into the Human Mind*, 1764; *Essays on the Intellectual Powers*, 1785; *Essays on the Active Powers*, 1788.

Roscoe, William, 1753-1831. (GEORGE III., GEORGE IV., WILLIAM IV.) **p** *Life of Lorenzo de' Medici*, 1795; *Life and Pontificate of Leo the Tenth*, 1805.

Rose, William Stewart, 1775?-1843. (GEORGE III., GEORGE IV., WILLIAM IV.) **m** *Trans. of Amadis de Gaul*, 1803; *Trans. of the Orlando Furioso*, 1823-31.

Rowlands, Samuel, d. 1625? (JAMES I.) **p** and **m** *Poetical tracts, &c.*

Rowley, William, xvii. cent. (JAMES I.) **d** *A Fair Quarrel*, a comedy, 1617; *A New Wonder, a Woman never Vext*, a comedy, 1632; *A Match at Midnight*, a comedy, 1633.

Roy, William, xvi. cent. (HENRY VIII.) **m** (With Jerome Barlowe) *Rede me and be nott wrothe, For I saye no thyng but Trothe*, a satire, sometimes known as *The burying of the Mass in Rhyme*, 1528. Roy was a Minorite Friar, and assisted Tyndale at Cologne and Worms in his translation of the *New Testament*, 1525. (See p. 46, s. 26, and Arber's *Reprints*, 1871.)

Russell, Rachel, Lady, 1636?-1723. (CHARLES II., JAMES II., WILLIAM and MARY, ANNE.) **p** *Letters*, 1773.

Russell, Dr. William, 1746-1794. (GEORGE III.) *p* *History of Modern Europe* to 1648, 1779.

Rutherford, Samuel, 1600?-61. (CHARLES I., COMMON-WEALTH.) *p* Took part in the 'Marrow Controversy.' (*See ante*, 'Fisher.')

Rymer, Thomas, 1638-1714. (CHARLES II., JAMES II., WILLIAM and MARY, ANNE.) *p* *Fœdera, Conventiones, Litteræ, et cujuscumque generis Acta Publica, &c.*, a collection of documents respecting our relations with foreign powers, 1704-35. The latter volumes were published by his colleague, Robert Sanderson.

Sale, George, 1680-1736. (GEORGE II.) *p* Trans., from the Arabic, of the *Koran* or *Alcoran* of Mahomed. 1734.

Sandys, George, 1577-1644. (JAMES I., CHARLES I.) *p* *A Relation of a Journey begun A.D.* 1610 (to Turkey, Egypt, Italy, Palestine, &c.), 1615. *m* *Ovid's Metamorphoses Englished*, &c., 1626.

Senior, Nassau William, 1790-1864. (GEORGE IV., WILLIAM IV., VICTORIA.) *p* Works on Political Economy.

Settle, Mikanah, 1648-1724. (CHARLES II., JAMES II., WILLIAM and MARY, ANNE, GEORGE I.) *m* (*See* p. 105, s. 74.) *d* *The Empress of Morocco*, 1673, and other plays.

Seward, Anna, 1747-1809. (GEORGE III.) *m* *Louisa, a Poetical Novel*, 1782; *Original Sonnets*, 1799.

Sheridan, Frances, 1724-86. (GEORGE II., GEORGE III.) *p* *Memoirs of Miss Sidney Biddulph*, 1761; *History of Nourjahad*, a romance, 1788. *m* *The Discovery*, a comedy, 1763; *The Dupe*, a comedy, 1764. Mother of R. B. Sheridan, p. 152, s. 100.

Smart, Christopher, 1722-70. (GEORGE II., GEORGE III.) *m* *The Hilliad* (a satire on Sir John Hill), an epic poem, 1753; Trans. of *Horace*, 1756; *A Song to David*, 1763.

Smith, Charlotte, 1749-1806. (GEORGE III.) *p* *The Old Manor House*, a novel, 1793.

Southwell, Robert, 1560-95. (ELIZABETH.) *m* *Saint Peter's Complaynt, with other Poems*, 1595; *Marie Magdalen's Funerall Teares*, 1609.

Steevens, George, 1736-1800. (GEORGE III.) *p* *Shakespeare Commentaries*, 1773-93.

Storer, Thomas, 1587?-1604. (ELIZABETH.) *m* *Life and Death of Thomas Wolsey, Cardinall*, 1599.

Styrie, Rev. John, 1643-1737. (CHARLES II., JAMES II., WILLIAM and MARY, ANNE, GEORGE I., GEORGE II.) *p*

Memorials of Cranmer, 1694; *Life of Grindal*, 1710; *Life of Parker*, 1711; *Annals of the Reformation*, 1709-31.

Stuart, Dr. Gilbert, 1742-86. (GEORGE III.) **p** *History of the Establishment of the Reformation of Religion in Scotland* (1517-61), 1780; *History of Scotland*, 1782.

Sylvester, Joshua, 1563-1618. (ELIZABETH, JAMES I.) **m** *Trans. of Du Bartas' Divine Weekes and Workes*, 1598; *Tobacco Battered and the Pipes Shattered*, &c., 1615. (See also James I., p. 272.)

Tate, Nahum, 1652-1715. (CHARLES II., JAMES II., WILLIAM and MARY, ANNE.) **m** *Poems*, 1677. (See also p. 105, s. 74.) **d** *Plays*, 1677-1707.

Taylor, John (the 'Water Poet'), 1580?-1654. (JAMES I., CHARLES I., COMMONWEALTH.) **m** A list of some 140 of Taylor's pieces is given in Lowndes by Bohn, v. 2587-2595.

Taylor, William (of Norwich), 1765-1836. (GEORGE III., GEORGE IV.) **m** *Translations from the German*.

Taylor, or Tallor, Robert, xvii. cent. (JAMES I.) **d** *The Hogge hath lost his Pearle*, a comedy, 1614.

Thrale, Hester Lynch, 1739-1821. (GEORGE III.) **p** *Anecdotes of Dr. Johnson*, 1786. **m** *The Three Warnings*.

Tighe, Mary, 1773-1810. (GEORGE III.) **m** *Psyche, and other poems*, 1805.

Tindal, Dr. Matthew, 1657?-1733. (WILLIAM and MARY, ANNE, GEORGE I., GEORGE II.) **p** *Christianity as Old as the Creation*, 1730.

Tindal, Nicholas, 1687-1774. (GEORGE II., GEORGE III.) **p** Continuation of Rapin's History, 1744-77.

Tooke, see Horne Tooke.

Tourneur, Cyril, xvii. cent. (JAMES I.) **d** *The Revenger's Tragedie*, 1607; *The Atheist's Tragedie*, 1611.

Trivet, Nicholas, 1258?-1328. (EDWARD I., EDWARD II.) **p** *Annales Sex Regum Angliæ* (1136-1307), published for the Eng. Hist. Soc. in 1845.

Tucker, Abraham, 1705-74. (GEORGE II., GEORGE III.) **p** *The Light of Nature Pursued*, by 'Edward Search,' Esq., 1768.

Turberville, George, 1530-1600? (ELIZABETH.) **m** *Trans. of the 'Heroycall Epistles' of Ovid*, 1567; *Epitaphes, Epigrams, Songs and Sonets*, &c., 1570.

Turner, Sharon, 1768-1847. (GEORGE III., GEORGE IV., WILLIAM IV., VICTORIA.) **p** *History of the Anglo-Saxons*, 1799-

1805. *History of England from the Norman Conquest to 1509* (afterwards called *History of England during the Middle Ages*), 1814-23.

Tusser, Thomas, 1515?-1580? (MARY, ELIZABETH.) *m* *A Hundreth Good Pointes of Husbandrie*, first published in 1557, and again, greatly enlarged, in 1573.

Tytler, Alexander Fraser, Lord Woodhouselee, 1747-1813. (GEORGE III.) *p* *Elements of General History, Ancient and Modern*, 1801.

Tytler, Patrick Fraser, 1791-1849. (GEORGE IV., WILLIAM IV.) *p* *History of Scotland* (from 1149 to the Union of the Crowns in 1603), 1828-43.

Tytler, William, 1711-1792. (GEORGE III.) *p* *Historical and Critical Enquiry into the Evidence against Mary Queen of Scots*, 1760.

Vaughan, Henry (the 'Silurist'), 1621-95. (CHARLES I., COMMONWEALTH.) *m* *Olor Iocanus*, 1650; *Silex Scintillans*, 1650; and other poems.

Wakefield, Rev. Gilbert, 1756-1801. (GEORGE III.) *p* *Enquiry, &c., concerning the person of Jesus Christ*, 1784.

Ward, E. Plumer, 1765-1846. (GEORGE III., GEORGE IV., WILLIAM IV., VICTORIA.) *p* *Tremaine; or, the Man of Refinement*, 1825; *De Vere; or, the Man of Independence*, 1827.

Warner, William, 1558?-1609. (ELIZABETH.) *m* *Pan, his Syrinx or Pipe*, 1584; *Albion's England*, 1586.

Watson, Dr. Richard, Bishop of Llandaff, 1737-1816. (GEORGE III.) *p* *An Apology for Christianity*, 1776.

Watson, Thomas, 1560-1592. (ELIZABETH.) *m* *'Excerpta* (*The Passionate Centurie of Love*), 1582; *Amyntas* (in Latin), 1585; *Tears of Fancies; or, Love Disdained*, 1595.

Watts, Dr. Isaac, 1674-1748. (GEORGE I.) *m* *Psalms and Hymns*, 1707-19. *p* *Logick*, 1725; *Improvement of the Mind*, 1741.

Wesley, John, 1703-1791. (GEORGE II., GEORGE III.) *p* *A Plain Account of the People called Methodists*, 1749; *A Survey of the Wisdom of God in the Creation*, 1763, &c. *m* *Collection of Psalms and Hymns* (with his brother Charles), 1738.

West, Gilbert, 1705?-56. (GEORGE II.) *p* *Observations on the Resurrection*, 1747. *m* *Translation of Pindar*, 1749.

Whetstone, George, xvi. cent. (ELIZABETH.) *p* *A Heptameron of Civil Discourses*. *d* *Promos and Cassandra*, 1578 (*see* p. 251, *Measure for Measure*, App. C.)

Whiston, William, 1667-1752. (WILLIAM and MARY, ANNE, GEORGE I., GEORGE II.) *p* *New Theory of the Earth*, 1696; *Essay on the Revelation of St. John*, 1706; *Sermons*, 1708; *Primitive Christianity Revived*, 1712; *Memoirs*, 1749-50.

White, Rev. Gilbert, 1720-1793. (GEORGE III.) *p* *Natural History of Selborne*, 1789.

White, Henry Kirke, 1785-1806. (GEORGE III.) *m* *Clifton Grove* and other poems, 1803. White's remains were published by Southey in 1807, with a Life.

Whitehead, William (the Laureate), 1715-85. (GEORGE II., GEORGE III.) *m* *Poems*. *d* *The Roman Father*, a tragedy, 1750, *Creusa*; a tragedy, 1754.

Whitelock, Sir Bulstrode, 1605-76. (CHARLES II.) *p* *Memorials of English Affairs* (1625-60), 1682.

Whitfield, Rev. George, 1714-70. (GEORGE II., GEORGE III.) *p* *Sermons*.

Whitgift, John, 1530-1604. (ELIZABETH.) *p* *Theological Works*.

Wilberforce, William, M.P., 1759-1833. (GEORGE III., GEORGE IV., WILLIAM IV.) *p* *Practical View of Christianity*, 1797. (See also p. 216, 'Samuel Wilberforce'.)

Williams, Sir Charles Hanbury, 1709-59. (GEORGE II.) *m* *Odes*, 1775.

Wilson, Arthur, 1596-1652. (JAMES I., CHARLES I., COMMONWEALTH.) *p* *The History of Great Britain; being the Life and Reign of King James I.*, 1653. *d* *The Inconstant Lady*, printed in 1814.

Wilson, Sir Thomas, 1520?-81. (EDWARD VI., MARY, ELIZABETH.) *p* *Rule of Reason*, 1551; *Arte of Rhetorike*, 1553.

Winifred, see Boniface.

Wireker, Wigellus de, xii. cent. (HENRY II., RICHARD I.) *m* *Speculum Stultorum*, a satire on contemporary follies. The hero is an Ass called *Burnellus* (brown), by which name the book is sometimes spoken of (*v.* Chaucer's *Nonne Prestes Tale*, l. 491).

Wolfe, Rev. Charles, 1791-1823. (GEORGE III., GEORGE IV.) *m* *Burial of Sir John Moore*, included in the *Remains*, published in 1825.

Wood, Anthony à, 1632-95. (CHARLES II.) *p* *Athens Oxonienses*, 1691-2.

Wotton, Rev. William, 1666-1726. (WILLIAM III.) *p* *Reflections on Ancient and Modern Learning* (Boyle and Bentley Controversy), 1694.

GENERAL INDEX.

[This Index contains the names of all the Authors mentioned in the Handbook and Appendices (pp. 1-281). It contains also most of the titles of the principal works of those Authors who are mentioned in the Handbook (pp. 1-220).]

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